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## CONTRIBUTORS TO THIS ISSUE

The present number of the *Chronicle* is made up largely of contributions from members of the Department of English, and may serve to show how the Library's resources in this field are being built up and utilized. JOSEPH COHEN is at present engaged in collecting research materials for a critical study of Wilfred Owen and other twentieth-century war poets; LA ROCQUE DU BOSE (formerly of the English Department and now an Editorial Assistant at the University Press) is at work on a bibliography of Willa Cather; and F. W. ROBERT's current project is entitled "The Literary Career of D. H. Lawrence: Materials for a Bibliography." ROBERT ADGER LAW has made a number of studies of Shakespeare's use of the chronicles; among the most recent is "The *Chronicles* and the *Three Parts of Henry VI*" (1954). LUCETTA TEAGARDEN has recently finished an article on "Theory and Practice in English Versions of *Orlando Furioso*," which will appear shortly. OSCAR MAURER is completing a book on the principles, practice, and prestige of a group of eminent Victorian editors. ALICE L. COOKE is author of several studies of Whitman.

Future issues of the *Chronicle* will be devoted to similar selective accounts of resources in other fields.

One facet of TxU's notable Latin American Collection is discussed in this issue by JERRY E. PATTERSON, who is now a member of the Manuscripts Division at Yale University Library.

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# Hall's Chronicle and Its Annotator

ROBERT ADGER LAW

**I**N A RECENT NUMBER of the *Library Chronicle* (Winter, 1954), I alluded to the fact that The University of Texas in its Rare Book Collections has an unusual number of sixteenth century English chronicles, one of them by Edward Hall, *The Union of the Two Noble and Illustrre Famelies of Lancastre and Yorke*, published in a one-volume black letter edition in 1550.

This edition of Hall has recently gained renewed interest from the publication last year in England of a book by Alan Keen and Roger Lubbock entitled *The Annotator. The Pursuit of an Elizabethan Reader of Halle's Chronicle, Involving Some Surmises about the Early Life of William Shakespeare*. The occasion for its publication was, first, the chance purchase by Keen, a London bookseller, of a 1550 copy of *Hall's Chronicle* with some four hundred annotations in an Elizabethan hand, and, second, Keen's suspicion that the Annotator was William Shakespeare. Undoubtedly, Shakespeare at one time or another became a careful reader of some copy of Hall and used the information that he found therein for the composition of his history plays. Keen and Lubbock trace the ownership of the copy purchased to a certain Rychard Newport, who placed his signature twice in the book's blank margins and his initials on another leaf over the date of April 6, 1565. They then mention a number of apparent friends of the Newport family in Lancashire and show some connections between them and others in the Shakespeare circle. Perhaps Shakespeare was the William Shakeshaft whom Sir Edmund Chambers found named in the will of Alexander Houghton, a Lancashire gentleman, dying in 1581. This gentle-

man's brother-in-law, Sir Thomas Hesketh, seems to have maintained a company of players and may have hired Shakeshaft after Houghton's death. The Houghton family and Hesketh appear to have been loyal Roman Catholics.

Now Mr. H. T. F. Rhodes, the expert paleographer who examined the handwriting of these annotations and states his findings in this volume, asserts that the hand may be Shakespeare's but that this cannot be proved since the dramatist's only writing known to survive consists of six signatures and the words "by me" appended to legal documents late in his life. Evidence for the bard's identity with the *Annotator*, then, must rest on the substance of the annotations. This problem of authorship means more than the possible recovery of a large segment of the dramatist's handwriting. If Shakespeare, himself, made all these notations in his youth, as Keen and Lubbock would have us believe, we can learn from the annotations much about his habits of composing a play, and even recover many of his observations on the histories he was reading. Indeed, several of the *Annotator*'s reactions to Hall's intensely Protestant asseverations show decided antagonism, drawing from Keen the surmise that Shakespeare actually attended a school in Douay in preparation for the priesthood, where he was well trained in the doctrines of the Old Faith.

In Appendix II of *The Annotator* all four hundred-odd annotations are reproduced as originally spelled. The University of Texas copy of *Hall's Chronicle* seems, except for the annotations, to correspond page for page to that purchased by Keen. By comparing the leaves of that volume with the list given in Appendix II one can fit the annotations into the appropriate margins of the text and see more clearly the methods followed by their writer. In doing so one is surprised to find that Keen and Lubbock fail to use the conventional terms of *recto* and *verso* for each folio leaf, but name, for instance, folio xi verso, "f. xii\*," and folio xii recto, "f. xii\*." Such numbering of the leaves is consistent throughout their book.

These annotations occur in Hall's opening chapters: "An introduction into the history of Kyng Henry the fourthe," "The

unquiet tyme of Kyng Henry the fourthe," and "The victorious actes of Kyng Henry the fifth." On the first leaf of "The troubleous season of Kyng Henry the sixt," the annotations cease. Altogether without notes, apparently, are Hall's chapters on "The prosperous reigne of Kyng Edward the fourth," "The pitifullye of Kyng Edward the fyft," "The tragicall doynges of Kyng Richard the thirde," "The politique gouernaunce of Kyng Henry vii," and "The triumphant reigne of Kyng Henry the VIII."

From one to three annotations are on each page of Hall for the reigns in question. Examples follow:

#### HENRY IV

f. xi\* Kinge henrye pardoned offenders and avaunced his frendes  
f. xii\* here he begynneth to rayle [*erased*]  
counsel agenst henry the iii<sup>th</sup>  
a justinge at oxford  
f. xii\* conspiracy by indenture and othe  
the names of sondr(y) pieces of armour  
f. xiii\* The openings of the conspiracie by chaunce  
f. xiii\* the treason detecyd  
Magdalen represent(s) King Richard

#### HENRY V

f. ii\* he beganne to reforme bothe the clergie and th(e) laytye  
he promotyd learnid men  
Kinge Richardes bodye translated  
The author wrote (if he dyd wryte it) in the afternoone [*erased*]  
f. iii\* certen persones sent to the counsell at constance  
note that when he speakethe of the pope he shewithe himselfe to  
be of the englishe schisme a favorer [*erased*]  
John Wickliff, John husse and Jherome of prage Sr. John  
oldcastell lord Cobham condemnid for heresye  
f. iii\* lord cobham brake owt of the towre  
heretikes and traytors hanged and burned

As to the general nature of these annotations Keen and Lubbock comment (p. 11): "These notes appear to be signposts left by a thoughtful and methodical reader, who was planning to use

a selection of the material for some purpose of his own." To me they seem rather to be a sort of topical index begun for the purpose of reference to all the contents of the chronicle. But the writer apparently wearied of his task when he came to the reign of Henry VI. Diverging from his habit, as Keen observes, he adds several critical comments such as those marked as *erased* on Henry IV, f. xii<sup>a</sup>, and Henry V, f. ii<sup>b</sup> and f. iii<sup>c</sup>, above. In these cases the Annotator is registering strong protest over Hall's Protestant "railing" against the behavior of monastical authorities and "certayne persons callyng themselves fathers," and Hall's terming the Pope "the Romishe bishop." Undoubtedly the Annotator's sympathies were with the Roman Catholic Church, as he indicates not only by these comments but by his lively interest in punishment for heretics and rewards for the clergy.

Yet, in general, the expressions used in the annotations are not marked by individual style but are quite commonplace, frequently echoing the words of the passage indicated; for instance:

Halle, Henry IV, fol. xxix, verso: "deuysion had almoste brought the realme of France to vtter ruyne."

Annotation: "divisyon had almost decayed fraunce with utter ruyne."

Halle, *ibid.*: "when the duke of Orleance was commyng from the court in the nyght season, he fiersly set vpon hym and shamefully slewe hym. . . . The duke of Burgoyne iustified this act by the mouth of Master Jhon Petit in deuinite."

Annotation: "The duke of orleance shamefully slayne and the facte iustified by the duke of burgoyne and doctor petit a precher"

Halle, *ibid.*: "eche of theim takyng a corporall othe vpon the holy Euangelistes neuer after to disagre . . . But what preuaileth an othe?"

Annotation: "An othe taken and not regardyd"

Since Shakespeare's earliest history plays treat of the reigns of Henry VI and Richard III, we should expect to find annotations, if he wrote them, on the pages of Hall devoted to these reigns. Such is not the case. Both reigns seem to be practically unmarked, the annotations applying only to events covered in Shakespeare's second tetralogy of *Richard II*, 1 and 2 *Henry IV*, and *Henry V*, all four composed in the period 1595 to 1599.

Nor do these notes relate for the most part to any topics treated by Shakespeare in the four plays that are annotated. After careful examination of the complete list, I have been able to count only 67 annotations on Henry IV that concern subjects mentioned by Shakespeare, while 75 are on subjects not mentioned; 93 of the annotations on Henry V refer to matters mentioned by Shakespeare, and 166 to matters unmentioned. As a matter of fact, each play in Shakespeare's tetralogy covers merely two or three years of the reign named, but the annotations are found throughout Hall's entire account. So the notes appear not to be selective in the sense that our authors suspect.

One thing more. The authors believe that Shakespeare while a youth in the "service" of Houghton or Hesketh found this rare 1550 volume in the private library of the owner and annotated it for his own purpose. Such a theory seems to me quite untenable. Whoever decorated the pages of a book published fourteen years before Shakespeare was born must have had therein some proprietary rights. Keen's long and patient investigation has established the Annotator's sympathy with the Roman Catholics, and also proved the devotion to that faith current in the Houghton and Hesketh families. The inference is clear.

The strong probability, then, is that the Annotator was one of the early possessors of the Hall chronicle, and that his name was neither Shakeshaft nor Shakespeare. If such be the case, one need not postulate for the dramatist any training at Douay.

# The Ariosto Collection at TxU

LUCETTA TEAGARDEN

THE PRESENT LIBRARY HOLDINGS of materials concerning Ludovico Ariosto are in some respects good, but in others need substantial augmentation. Ariosto, the sixteenth century Italian court poet, is probably best known to English-speaking readers for his *Orlando Furioso*, a romance written in forty-six cantos of *ottava rima* which continues the history of the hero of *La Chanson de Roland*, showing him, as the Elizabethans said, "run mad with love." The Italian poem is, however, much broader in its scope than the French epic. It includes the histories of many other knights, a marked supernatural element, detailed accounts of strange beasts (including an amiable hippocriff), travel, comedy and satire, classical lore; in short, the poem is the epitome of what a skilled writer of the Italian Renaissance could make by combining the "Matter of France," classical mythology, and contemporary ideas and attributes. The work is probably best known to students of English as a major source of Spenser's *Faerie Queene*.

In addition to the *Orlando Furioso*, Ariosto also wrote a number of lyrics, satires, and a series of comedies, best known of which is *I Suppositi*, which was first translated into English by George Gascoigne in 1566 as *The Supposes*, and later used by Shakespeare as a source for the Bianca subplot in *The Taming of the Shrew*. A good idea of the influence of Ariosto upon the English Renaissance can be obtained by consulting Mary Augusta Scott's *Elizabethan Translations from the Italian* (Boston and New York, 1916); among the English works directly translated or adapted from Ariosto are Harington's *Orlando Furioso*, Robert Greene's play, *The History of Orlando Furioso*, parts of *Much Ado About Nothing* and *The Tempest*, and a substantial

group of short works by Gervase Markham. English interest in Ariosto did not end with the Renaissance; there were two complete translations of the *Orlando Furioso* in the eighteenth century, one in the nineteenth, and one very recently, in 1954. Among the better known adaptations of comparatively recent date is Leigh Hunt's *Stories from the Italian Poets*.

The popularity of Ariosto's work was not confined to Italy and England. The most easily accessible information on its cosmopolitan appeal can be found in *Annali delle Edizioni Ariostee*, edited by Giuseppe Agnelli and Giuseppe Ravagnani (Bologna, 1933). As early as 1600, the *Orlando Furioso* alone had had, according to the *Annali*, 154 printings in Italian, one in English, twenty in French, and twenty-one in Spanish; other critics have said that the actual numbers should be even larger. By 1933 the work had been translated into nine Italian dialects and twelve foreign languages, including Hebrew.

Today, the largest collections of Ariosto material are probably those in the British Museum and the libraries of Florence and Ferrara, Ariosto's home. In the United States, Yale, Cornell, and Duke, to name only a few, have substantial collections. It is obvious that any major library should contain a substantial amount of material by and about a writer so universally known and imitated.

The Ariosto collection of the University of Texas Library, in spite of *lacunae*, deserves more attention than it has been given. It is not possible here to list all the separate works, but they can be divided into categories for consideration: Italian editions of the *Orlando Furioso* and the minor works, adaptations, translations, and commentaries or secondary materials.

The library's holdings in editions of the *Orlando Furioso* are adequate for the student who needs merely to read the work in Italian, but inadequate for the student who wishes to study early texts and editions. The important early editions of the *Orlando* are those of 1516, 1521, and 1532, which were prepared by Ariosto himself and embody his textual changes and augmentation of the original forty cantos to forty-six. The earliest edition in the University of Texas library is that of Gabriel Iolito

(Ferrara, 1542), a handsomely printed and comparatively rare work. But the student who needs to consult Ariosto's own definitive texts must rely upon the library's copy of Pietro Papini's reprinting of the 1532 edition (Florence, 1915), possibly supplemented by Santorre Debenedetti's edition of *I Frammenti Autografi dell'Orlando Furioso* (Turin, 1937). It would certainly be desirable to add to the present collection more of the sixteenth century Italian texts, particularly the 1532 edition which included all of Ariosto's revisions. There is also a chronological gap of two hundred and fifty years in the library holdings which needs to be filled in; the second oldest *Orlando Furioso* edition available is that of Agostino Isola (Cambridge, 1789). The Isola edition is, however, of some interest because it was obviously intended for English readers: the text is in Italian; the "equivocal words" are explained in English notes. The nineteenth and twentieth century editions available are eight in number, and range from the Carducci text, with illustrations by Gustave Doré, to the recent *Ludovico Ariosto*, edited by Lanfranco Caretti (Milan, 1954).

The library at present contains no sixteenth century editions of the minor works; it does, however, include some unusual items, such as the London, 1716, printing of the *Satire e Rime*, and eighteenth century editions of the comedies *I Suppositi* and *La Casseria*. There are texts of the minor works available in complete modern editions, such as the Caretti edition mentioned above, as well as in Cesare Ligre's *Opere Minori* (Milan, 1954), and Michele Catalano's *Le Commedie* (Bologna, 1933).

Attempting to list the library's holdings in adaptations from Ariosto is practically impossible, since it would include Spenser, Shakespeare, Corneille, and Lope de Vega, among many others. It should be mentioned, however, that in addition to the present substantial library holdings of works by and scholarship on such men as those named above, the list of available works relating to Ariosto is steadily increasing because the library is a subscriber to the University of Michigan microfilm series of books listed in the *Short Title Catalogue*, and will eventually possess reproductions, at least, of all the Renaissance English adaptations.

The group of translations of the *Orlando Furioso* is, oddly enough, both the weakest and the strongest part of the collection. It is the weakest, in that it is limited to English translations alone; it is the strongest in that it includes one or more editions of every complete English translation that has so far been made. Two of the works it includes are rare: Sir John Harington's 1591 translation, and William Huggins' 1757 translation, most copies of which were destroyed in a bookshop fire. There are also available several editions of John Hoole's eighteenth century translation in heroic couplets, as well as the 1858 and 1913 editions of the William Stewart Rose translation. The most recent acquisition is the new prose translation by Allan H. Gilbert. If the library should consider adding to its Ariosto holdings, the group of English translations would be a logical place to begin. It lacks the first edition of Rose, which would be desirable but not essential, since the later "editions" are reprintings. The missing Renaissance translations of shorter works or parts of the romance are already being supplied through microfilms. The *Annali* list the remainder of the *desiderata*: there are a few short eighteenth century translations of separate tales or parts of the *Orlando*, there is a 1791 edition of Hoole, which "reduced" the original forty-six cantos to twenty-four, and would be valuable for purposes of comparison, and there is an incomplete prose translation by Christopher Johnson, printed in 1827. Copies of all the works listed are available in the British Museum; if the texts cannot be procured, microfilms or photostats would very quickly complete this unit at moderate cost.

Two of the important secondary works have already been referred to, the *Annali* and the *Frammenti*, although the latter is actually primary material. Among the standard works on Ariosto which the library contains are a number of biographies, also Croce's *Ariosto, Shakespeare, and Corneille*, d'Annunzio's *L'ottava d'oro*, Catalano's *Vita*, Gardner's *The King of Court Poets*, and Rich's *Harington and Ariosto*. It would be highly desirable to have the list examined carefully for necessary additions.

Even on the basis of the preceding brief account, certain recommendations can be made. The holdings in English translations

should be completed, since this can be done very easily. If possible, other sixteenth century Italian editions should be acquired, and certainly one or more from the seventeenth century, which is not represented at all. Translations into other languages should by all means be added, both early and modern editions, particularly in Spanish, French, and German. The holdings in Ariosto scholarship should be studied carefully, with possible augmentation in mind. Finally, a survey should be made of the library's holdings of the work of Matteo Boiardo, author of the *Orlando Innamorato* and Ariosto's chief Italian source.

# The Centennial of Walt Whitman's Leaves of Grass

ALICE L. COOKE

THE DATE OF July 4, 1855, is a significant one in the annals of American Literature, for it marks not only the publication by Walt Whitman of the first edition of *Leaves of Grass*, but also the dedication of his poetic genius for the rest of his life to the further growth and development of this single book. Between 1855 and his death in 1892, eight other editions followed, each bearing the title of *Leaves of Grass*, each larger than the preceding book, each different in content and arrangement, yet each identified and interwoven with all other editions, and all embodying the author's attempt to record a democratic personality reacting to the whole of life in nineteenth century America but mystically linked with all human experience of the past and the future. The different editions grew not simply by the process of accretion, but from a conscious attempt to make a poetic allegory of life, and by an organic process of growth, which, according to the author, was analogous to the solid growth of an oak or a hemlock. Though not all modern scholars accept the theory of organic growth as explaining the structure and meaning of the book, all agree that Whitman set forth his pattern and purpose in the first edition and that he can be best understood by following his development from edition to edition. Thus the *first* edition is not merely a prize item for all Whitman collectors, but a necessity for all Whitman scholars.

The first centennial of *Leaves of Grass* is being observed in various ways all over this country and in some foreign countries by libraries, universities, poets, critics, biographers, publishers,

and even radio and television stations. A national *Leaves of Grass* Centennial Committee is at work to assist and coordinate observances, and some private collectors are generously making available through library loans Whitman photostat manuscripts.

A noteworthy example of public interest is the current exhibit of the Whitman Collection sponsored by the Library of Congress. More than a thousand items, which include a wide variety of material, make up the collection. A 147 page catalogue describing it opens with these words:

It is most fitting that the Library of Congress should be the first library to commemorate the centennial of the publication of *Leaves of Grass*, by Walt Whitman, the national poet of democracy in America.<sup>1</sup>

A number of centennial and pre-centennial publications have appeared during the latter part of 1954 and the first months of the current year, and others are scheduled to follow. One particularly designed as a commemorative volume comes from The Stanford University Press and is entitled *Leaves of Grass One Hundred Years After*. Milton Hindus is its editor, and contributing authors are William Carlos Williams, Richard Chase, Leslie Fielder, Kenneth Burke, David Daiches, and J. Middleton Murry. But a more significant publication is Gay Allen's *The Solitary Singer* (Macmillan Company), the long awaited definitive biography of Whitman. The late Clifton J. Furness had collected considerable material for such a volume when his work was interrupted by his untimely death, and his literary executors wisely considered Allen the logical man to continue Furness's work. Even with Furness's contribution, Allen has been at work for about eight years amassing further material and getting the job completed. His book is really a monumental one.

At The University of Texas, the Rare Books Library plans sometime this spring an exhibit from its Whitman Collection. This Collection, comprising more than thirty items, was acquired in 1946 through the generosity of Mr. and Mrs. E. DeGolyer of

<sup>1</sup> *Walt Whitman, A Catalogue Based Upon the Collections of the Library of Congress, With Notes on Whitman Collections and Collectors*, Washington, 1955, p. v.

Dallas<sup>2</sup> and includes first editions of all the editions sponsored by Whitman except the fifth, together with a number of first editions of separate printings of single poems or collections of poems later incorporated in *Leaves of Grass*, and valuable books and pamphlets printed in limited numbers. But here at Texas, as elsewhere, for this centennial the first edition of the great American classic will be the center of interest. The Library boasts of two copies of this famous book; one is an authentically bound copy, and the other is a second issue of the first edition made from unbound copies of this edition in which, bound in with the poems, are press notices, most of them undoubtedly written by Whitman himself, celebrating "the appearance of an American bard at last."

Whitman set the type for the book, and it was privately printed by Rome Brothers of Brooklyn but without their imprint. The author's name does not appear on the title page, but it is found in the copyright notice and on page 29 of the opening poem. Facing the title page is a steel engraving of the thirty-six year old author standing in a careless posture in his shirtsleeves, with shirt unbuttoned at the throat and the top of his undershirt showing, and wearing a black hat and a beard. The exact number of copies printed has never been determined, but it is generally estimated to be between 800 and 1000.

The book itself is a thin quarto of 95 pages, containing twelve poems without titles, the single phrase *Leaves of Grass* being used to separate the poems. A long prefatory essay (dropped in all later editions) precedes the poems. The opening poem, later entitled "Song of Myself," takes up about half the book. The large  $10\frac{7}{8} \times 7\frac{5}{8}$  page is admirably adapted for the long line that Whitman substituted for conventional metrical verse. The first copies were bound in a dark green cloth with the title *Leaves of Grass* and an elaborate design of leaves and branches stamped in gilt across the cover. Some were later bound in plain green cloth, others in paper covers, and still others left unbound and later bound with press notices about the book.

<sup>2</sup> The Collection was fully described in the *Library Chronicle*, II, Summer, 1946, No. 2, pp. 95-105.

Few, if any, of the books were sold, but a number were sent by Whitman as gifts to various people, among them Longfellow, Whittier, and Emerson. Rome Brothers apparently refused to sponsor the sale, and for a time Whitman had some difficulty in finding a place to offer it to the public. Finally, he left it at a shop owned by Fowler and Wells, Publishers and Phrenologists, whose acquaintance Whitman had made through receiving a phrenological chart—a chart which encouraged him to become a poet. A few copies of the book were also offered for sale at two other bookstores in New York and at the Old Corner Bookstore in Boston.

Generally this first edition was either ignored or severely criticized. Whitman tried to boost the sale by writing some press notices himself, and it got a few favorable nods from highly reputable and respected people, among them Charles E. Norton, Thoreau, and Emerson. The praise that meant most to Whitman came from Emerson, who wrote Whitman a letter of approval and encouragement a few weeks after receiving his paper-bound gift copy. Whitman's indiscriminate use of this letter has made it probably the most famous letter in American literary history. He printed it in the *New York Tribune* on October 10, 1855, at the request of Charles Dana, the editor. The introductory comment by Dana sums up pointedly the reception of the book:

We sometime since had occasion to call the attention of our readers to this original and striking collection of poems, by Mr. Whitman of Brooklyn. In so doing we could not help noticing certain faults which seemed to us prominent in the work. The following opinion, from a distinguished source, views the matter from a positive and less critical standpoint.<sup>3</sup>

Whitman pasted clippings of the *Tribune's* printing of Emerson's letter in copies of the first edition sent as gifts (Longfellow's copy among them), but he enshrined it in its entirety permanently in the second edition of 1856, and used on the spine of this edition this excerpt from the letter:

<sup>3</sup> Quoted by Clifton J. Furness in his Introduction to a facsimile of the first edition of *Leaves of Grass*, New York, 1929, p. XVI.

I greet you at the beginning of a great career.

R. W. Emerson.

Naturally Whitman was condemned at the time for such an act, and is still condemned; but even though Emerson pled with him to omit a few poems in a later edition of *Leaves of Grass*, he never retracted the letter, and the two remained life-long friends.

That Emerson's greeting was prophetic of a great career for the poet is indicated by the first centennial of the publication of the first edition of *Leaves of Grass*.

# Victorian Periodicals at TxU

OSCAR MAURER

A RICH SOURCE OF MATERIAL for the student of literary, cultural, political, and social history—particularly of the nineteenth century, "the age of periodicals"—is to be found in the reviews, magazines, and journals of the time. Scholars interested in nineteenth-century British periodicals will find the larger American libraries fairly well equipped with these materials; they will also be startled by unexpected gaps. An amusing example is that of a good-sized college library in upstate New York where the periodical files for several decades of the mid-nineteenth century lack the July and August numbers of all the monthly magazines: the librarian, a thrifty Scot, saw no reason for buying issues for months in which the college was not in session. This is fortunately not typical. A more serious problem for American scholars is the prevalence of American reprints of the British quarterlies and monthlies, by respectable pirates like Leonard Scott. In these the paging (and sometimes even the text) differs from the British originals, causing complications in bibliographical reference. Other difficulties familiar to the student working with periodicals are the missing index (this can usually be supplied by photostat), the missing or mutilated number, especially in weekly papers (this can likewise be remedied by photostatic copy), and the unexplained gap caused by a lapse of the subscription for some part of a periodical "run."

## I. THE COLLECTION AT TxU

The University of Texas Library is on the whole well equipped with Victorian periodicals; its collection is one of the best on this side of the Atlantic, and is in constant use by graduate students and faculty. The collection is valuable not only as background

for Rare Book Collections' notable Victorian holdings, but also as the basis for a series of studies in the criticism by their contemporaries of Matthew Arnold, George Eliot, and Anthony Trollope, as well as studies of such important Victorian editors as James Anthony Froude, Leslie Stephen, and Andrew Lang. The collection is also extensively used by historians and social scientists.

The collection has been acquired mainly by purchase; the provenance of the bound volumes is varied and interesting, and ranges from aristocratic English country houses, the Carlton Club of London, and the Oxford Union to the Grand Rapids (Mich.) Public Library. The three great quarterly reviews—the Whig *Edinburgh* (1802–1829), the Tory *Quarterly* (1809—in progress), and the radical *Westminster* (1824–1914) are all here complete; it is perhaps significant that the Tory organ is the only survivor. Of the monthly magazines which flourished during the early years of the Victorian era, TxU has the most important: *Blackwood's* (1817—in progress), *Fraser's* (1830–82), and the *New Monthly* (1814–84). The notable monthlies which began at mid-century or later are represented by complete runs of *Macmillan's* (1859–1907), the *Cornhill* (1860–1913; the Library lacks the volumes for 1914–39, which should be acquired), the *Fortnightly Review* (1865–1954; a monthly, despite its name, after the first few issues), the *Contemporary Review* (1866—in progress, which has recently absorbed the *Fortnightly*), the *Nineteenth Century* (1877—in progress, now called the *Twentieth Century*), the *National Review* (1883—in progress), and *Longman's* (1882–1905). The Library also has a good collection of the illustrated monthlies of the nineties, including the *Strand* (1891–1950), the *Idler* (1892–1911), and the *Pall Mall Magazine* (1893–1929), as well as the more literary *Bookman* (1891–1934) and the more "arty" *Yellow Book* (1894–97) and *Savoy* (1896).

Weekly journals of interest to the student of literary history include the *Athenaeum* (1828–1921), the *Saturday Review* (1855–1938), and the *Academy* (1869–1916), as well as the most important years of the *Literary Gazette* (1817–38). A

wealth of material on the social background, as well as much of directly literary interest, is also to be found in such weeklies as *Punch* (1841ff.) and the *Illustrated London News* (1842ff.). Daily newspapers, although they had no regular "literary page" until the last decade of the century, did devote considerable space to reviews and to news of literary significance: the long runs of the *London Times* and *Standard* at TxU have been especially useful in the studies of Victorian literary reputations mentioned above.

All the periodicals listed in the foregoing paragraphs are "standard" works. The Library is fortunate in having also a number of complete runs of less common Victorian periodicals which can help to light up many byways of the history, arts, and letters of the time. Among the quarterlies, the *North British Review* (1844-71) was established as the literary organ of the Scottish Free Church, and was for a time a vigorous rival of the *Edinburgh*, with contributions from such varied notables as Herbert Spencer, Coventry Patmore, and Sir David Brewster; during its last three years it was taken over by Lord Acton, and was briefly but brilliantly the organ of liberal Catholic intellectuals. The *British Quarterly Review* (1845-86) represented the liberal religious and political views of nonconformists (Congregationalist), and numbered among its contributors G. H. Lewes, E. A. Freeman, Mark Pattison, James Bryce, and on one occasion Mr. Gladstone himself. The quarterly *National Review* (1855-64), edited by Walter Bagehot and Richard Holt Hutton, with contributions from Matthew Arnold and James Martineau as well as from the editors, and financed in part by Lady Byron, had an importance out of all proportion to its circulation; for enlightened and theologically "leftist" (Unitarian) views on current literature and history it is of great value to the scholar. And the *Foreign Quarterly Review* (1827-46), with contributions by Carlyle and Thackeray, is especially useful, as its title implies, in studying the impact of continental literatures in England during the period.

The student of minor Victorian fiction and its backgrounds will find much fresh material in three monthly magazines, re-

cently acquired in complete runs: *Temple Bar* (1860-1906), to which Mrs. Braddon, Wilkie Collins, J. S. LeFanu, and Robert Louis Stevenson contributed; *London Society* (1862-98), with contributions from W. S. Gilbert, Charles Reade, and Conan Doyle, as well as illustrations by Millais and Du Maurier; and *Tinsley's Magazine* (1867-92), which published early work by William Black, Thomas Hardy, and George Moore. The Library has also recently acquired a full run of Trollope's *St. Pauls Magazine* (1867-74), in which the novelist published not only novels but articles and tales, and introduced the verse of Austin Dobson to the reading public. *Chambers's Journal* (1832-in progress) represents the popular reading of the middle class and of the large group of ambitious working-class readers who aspired to self-improvement; it is typical of an important segment of the Victorian reading public. Somewhat similar clues to popular taste can be found in Dickens's *Household Words* (1850-59), and, especially as exhibiting the Victorian phenomenon of "Sunday Reading," *Good Words* (1860-1906) and the *Leisure Hour* (1852-1905). On a higher intellectual level, the *New Review* (1889-97), edited first by George Grove and later by William Ernest Henley, contains valuable material on late Victorian life and letters; and so, in varying ways, do W. T. Stead's *Review of Reviews* (1890-in progress), Harry Quilter's *Universal Review* (1888-90), and H. D. Traill's *Literature* (1897-1902), predecessor of the *Times Literary Supplement*.

In short, the Library is adequately supplied with this important material; it is a working collection of which we can be proud, not in its possession but in its use.

## II. DESIDERATA

The substantial size and importance of the collection makes it desirable to fill the few gaps which remain. Most files of Victorian daily papers are no longer available; even when they come on the market, problems of storage and preservation make their acquisition in this form impracticable. Microfilm or microcard is the obvious solution here; eventually, we hope, such important papers as the *Morning Post* (1772-1937), the *Manchester Guar-*

dian (1821-in progress), the *Daily News* (1846-1930), and the *Pall Mall Gazette* (1865-1923) will be acquired in this form. The same method might well be used for the most essential weekly papers, which reflect various political, social, and religious attitudes: the radical *Weekly Dispatch* (1801-in progress) and *Reynolds's Weekly Newspaper* (1850-in progress), the Tory *John Bull* (1820-92; the Library's file ends with the volume for 1841), the Roman Catholic *Tablet* (1840-in progress) and the Anglican *Guardian* (1846-in progress), as well as minor papers of literary interest like the *Atlas* (1826-69) and society journals like the *World* (1874-1922).

In dealing with literary and historical problems which involve extended use of periodicals, however, microfilm or microcard is less satisfactory. Several of the gaps in the TxU collection should be filled by acquisition of the volumes themselves: sets are still occasionally available, although competition among libraries is keen. Among desiderata of this kind the most important is the weekly *Spectator* (1828-in progress), of which the Library's file begins with the volume for 1899. Founded by Robert Stephen Rintoul and reaching its widest circulation and prestige under the joint editorship of Richard Holt Hutton and Meredith Townsend (1861-97), the *Spectator* represented, in literary, social, and political commentary, the Victorian "liberal center." Hutton's reviews and articles on literature, history, and theology, and Townsend's "leaders" on current political and economic questions make the *Spectator* invaluable for scholars. Other weeklies which should be acquired, if possible, in bound volumes rather than on film are Dickens's *All the Year Round* (1859-95), which he brought out after suspending *Household Words* and which was carried on after his death by his eldest son, and *Vanity Fair* (1868-1929), a Victorian equivalent of the *New Yorker*, notable for its clever caricatures and pointed satirical criticism of literary figures and other men of the day. It would also be desirable to complete the files of the *Literary Gazette* with the volumes for 1839-62 and of the *Cornhill* with those for 1914-39: the latter run contains many reminiscences and other items of Victorian interest. Our set of the *Examiner* is also in-

complete, lacking the numbers for 1868-81. If and when they come on the market, we should also acquire the *Critic* (1844-63), the *London Review* (1860-69), and William Robertson Nicoll's widely read and influential *British Weekly* (1886-in progress).

The monthly magazines needed to complete TxU's excellent working collection are *Tait's* (1832-64), *Belgravia* (1866-99), and the last series of the venerable *Gentleman's Magazine* (1868-1907). The *Metropolitan* (1831-57) and the *Dublin University Magazine* (1833-80) might well be acquired on microfilm or microcard. Only two important quarterlies are lacking: the *Dublin Review* (1836-in progress), of which the Library's file begins only with the volume for 1919, is extremely useful for its material on the Catholic revival; and the *Home and Foreign Review* (1862-64), Lord Acton's short-lived but highly influential organ which was stopped by the Vatican for its heterodox views, is an intellectual document of the first importance.

To conclude this brief survey: the collection of Victorian periodicals at TxU is large and important; it will become increasingly so, as scholars proceed with the revaluation of Victorian literary, social, and political history; it is a valuable complement to the Wrenn and other collections in the Library; and its few remaining gaps should be filled, to make it even more useful and significant.

# The Wilfred Owen War Poetry Collection

JOSEPH COHEN

THE PREDOMINANCE OF WAR as a theme in the literature of the twentieth century has been so marked that it would be difficult indeed to find an important writer whose works did not include some significant consideration of it. Alan Seeger's "I Have A Rendezvous With Death" and John McCrae's "In Flander's Fields" are among the most familiar poems in the language, even if they lack other distinctions; and when William Faulkner's *Fable* was published in 1954 a critical commonplace was that he had, like other novelists, written "his book on war." To write on war, like learning to live with its constant threat, is so natural it is now taken for granted. The result has been a flood of war books since 1914.

At the University of Texas scholarly interest in war writing has manifested itself in several ways. In 1937 Dr. Thomas P. Harrison, Jr., stimulated the study and collection of Rupert Brooke with a public reading of his poetry. The Second World War added to that interest and was reflected by further acquisitions of war poetry for research theses such as George Edwin Mize's *Three Georgian Poets On War*, completed in 1942. In 1950, a doctoral study by Dr. Raymond Past<sup>1</sup> based in part on the work of Marine Colonel John W. Thomason, brought to the university at that time an outstanding set of original papers and drawings. In 1953 a culminating step was taken when plans were made under the general direction of Dr. Harry H. Ransom for the formal organization of a war poetry collection in the Rare Books Library.

<sup>1</sup> *Illustrated by the Author.* Manuscript dissertation by Raymond E. Past.

The purpose of the collection is threefold. Besides serving as a memorial for all writers on war who were killed in action and as a tribute to those who survived and used their talents to interpret war, it brings together for the first time in America<sup>2</sup> an original research collection of war poetry and related writings for scholars and students working in this area.

No more appropriate title for the collection could have been selected than the one which it bears, that of the British poet Wilfred Owen (1893-1918), who is now recognized as the foremost single spokesman on war in the twentieth century. In 1951, for example, W. H. Auden wrote that Owen's poems "written about one war served as the only adequate commentary on the next";<sup>3</sup> and the late Dylan Thomas, just months before his death, said of Owen that he was "the greatest of the poets who wrote in and of the Great War, and one of the greatest poets of this century."<sup>4</sup>

The poet's brother and literary executor, Mr. Harold Owen of Ipsden, Oxfordshire, when consulted, immediately approved the plan and at the same time offered his full co-operation. This has been invaluable, since Wilfred Owen's works are the nucleus around which the entire collection is being built. Mr. Owen has expressed his willingness to authenticate and comment on a quantity of unpublished and published secondary material on his brother—a distinct contribution since no definitive book-length study, either biographical or critical, has appeared<sup>5</sup>—and there

<sup>2</sup> The only other known similar project is the War Poetry Collection in the Public Library at Birmingham, England. It was presented after World War I by an anonymous donor in memory of a British soldier killed in Palestine. A catalogue listing its more than two thousand items was published in 1921. Since that time about five hundred additional volumes have been acquired. The present collection at The University of Texas differs in several fundamental respects: the efforts directed toward manuscript acquisition, the inclusion of works on other themes by war writers, the acquisition of World War II works, and the continuing emphasis on the project as a productive research collection.

<sup>3</sup> Howard Griffin, "A Dialogue with W. H. Auden," *Hudson Review*, III, No. 4 (Winter, 1951), p. 583.

<sup>4</sup> Dylan Thomas, "The Welshman As Poet," *Atlantic*, Vol. 194, No. 5 (November, 1954), p. 80.

<sup>5</sup> Mr. Harold Owen has spent many years in writing what promises to be a monumental biographical study. It is now nearing completion.

has been a good deal of legendary misstatement in recent brief studies and references which require authoritative annotation.

The most important item in the collection, acquired through Mr. Owen's efforts, is the microfilm reproduction of two folios<sup>6</sup> of Wilfred Owen's manuscripts now in the British Museum. These manuscripts contain over three hundred leaves of which a significant number remain unpublished. They include variants of published poems, early poetical exercises, and accomplished pieces on themes other than war. The University of Texas Library is the only institution in the world possessing a full set of reproductions. In addition to these microfilms Mr. Owen in numerous letters has sent hitherto unpublished information and observations pertinent to the study of the poet's life and work, and he has recently announced that the collection is to be enriched in the coming months by the donation of other original material in his possession. Mr. Owen, who is a painter by profession, has been asked to design the bookplate for the collection.

In organizing the collection as a whole, it was immediately recognized that since so much material was to be acquired, a priority system was needed. Emphasis has therefore been placed on acquisitions in the following order: (1) Manuscripts and printed works of the better known World War I poets. Aside from Owen these include among others the works of Rupert Brooke, Charles H. Sorley, Isaac Rosenberg, Alan Seeger, Francis Ledwidge, and Robert Nichols; and Siegfried Sassoon, Edmund Blunden, Robert Graves, Herbert Read and Sir Osbert Sitwell. (2) Manuscripts and printed works of these writers on subjects other than war—additions which give chronological unity and critical depth to the collection. (3) Poetry composed out of the experiences of the poets mobilized during the Second World War, principally that composed by Gavin Ewart, Keith Douglas, Sidney Keyes and Alun Lewis who were killed in action; and of Patric Dickinson, Roy Fuller, Alan Rook, Emanuel Litvinoff, and Vernon Watkins in England; Karl Shapiro, Randall Jarrell, Richard Eberhart and Selden Rodman in America. (4) Specific war

<sup>6</sup> British Museum Add. MSS. 43720 and 43721.

works of previously established writers such as Thomas Hardy and Rudyard Kipling. (5) A representative selection of the more than twenty-four hundred volumes of war poetry published in English since 1914 by versifiers little known today. Many of these works appear on the market frequently and at prices which make possible their addition to this collection, in which they have more significance than they might have otherwise. In all cases special attention has been directed toward obtaining items of outstanding bibliographical significance, and a notable percentage of all acquisitions, as it will be seen below, are presentation or association copies.

Apart from the Owen acquisitions those of Sassoon hold a prominent place in the collection. Sassooniana include *The Red Poetry Book*, a holograph manuscript of unpublished juvenilia presented in 1898 to the poet's uncle, Hamo Thonycroft. There is also an original holograph manuscript of Sassoon's war poem "Concert Party, Egyptian Base Camp," composed while the poet was on military duty in Egypt in 1918. The printed works, practically all of which are presentation copies of limited editions, include the privately printed *An Ode For Music* (October, 1912); *Discoveries* (1915); and *Picture Show* (1919). All his volumes of war poetry are in the collection, and negotiations are currently under way for the purchase of a presentation copy of *The Old Huntsman* (wherein appeared his first war poems) which contains a two-page unpublished holograph letter by Sassoon stating his views on the war and poetry in 1917.

Edmund Blunden, who edited the 1931 edition of Owen's poetry, is represented by holograph manuscripts of two poems: "The Only Answer" and "Thames Gulls." *Pastorals* and *The Shepherd* are early volumes of his war poetry, and several of his prose collections on war have also been acquired: *Undertones Of War* and *Great Short Stories Of The War*. The latter is an autographed, numbered copy of a limited edition printed on India paper. Other works include a presentation copy of *Votive Tablets*, which was a collection of his reviews appearing in the *Times Literary Supplement*; and there are among some half dozen volumes of poetry apart from those already mentioned

three of the handsome limited editions of the Beaumont Press: *To Themis: Poems on Famous Trials, Masks Of Time* and *To Nature*. Finally, his recent critical studies entitled *Lectures In English Literature* and *Sons Of Light*, which were published in English by Japanese printing firms, have been acquired, adding to the international scope of the collection—which, incidentally, also includes autobiographical Japanese war novels by Katsunori Tamai in translation. These are *Mud And Soldiers* and *Corn And Soldiers*.

Two copies of the relatively rare, unrevised first edition of Robert Graves' earliest volume *Over The Brazier* have been obtained. One is a presentation copy. Another presentation copy of Graves' *Fairies And Fusiliers* to Maurice Baring, a first edition of *Country Sentiment*, and a first issue of the poet's *Goodbye To All That*, an autobiographical account largely of the war years, completes Graves' printed works on the World War. The autobiography<sup>7</sup> in its first issue has been a collector's item for some time: it was suppressed immediately upon publication because Graves printed a three page war poem by Sassoon received from him late in the war as a verse-letter which was described by Graves as the "most terrible of his war-poems."<sup>8</sup> Some time after the volume was suppressed a broadsheet containing Sassoon's poem was circulated by an anonymous printer with the title "A Suppressed Poem." Two copies, one of them from a limited edition, form part of a complementary set of Sassoon items in the De Golyer Collection. A most interesting and highly useful peripheral Graves item recently added to the collection is the proof copy of *The Golden Fleece*, the text of which is extensively emended and otherwise scored from beginning to end in the poet's hand.

Other acquisitions which contribute breadth to the war poetry research collection include the following: C. H. Sorley's *Marl-*

<sup>7</sup> Another copy of this volume is in the De Golyer Collection, as are many other items of interest to the collector of war poetry, including volumes by Rupert Brooke, Thomas Hardy, Joyce Kilmer, Rudyard Kipling and George Bernard Shaw. The contemporaneousness of the two collections reinforce and enrich each other to the greater benefit of the library's users.

<sup>8</sup> *Goodbye To All That*, p. 341.

*borough And Other Poems and Letters*; Isaac Rosenberg's privately printed *Youth*; proof copies of James Elroy Flecker's war poems "The Burial In England" and "God Save The King," printed in very limited numbers by Clement Shorter; Thomas Hardy's "Songs of the Soldiers" and Austin Dobson's *Poems On The War*, both items also having been printed by Shorter in twelve and twenty copies respectively. Richard Aldington's *Images Of War*, Gilbert Frankau's *City of Fear*, Eden Phillpotts' *Plain Song*, Wilfrid W. Gibson's *Battle*, Owen Rutter's *Tiada-tha*, Louis Golding's *Sorrow Of War*, Robert Service's *Rhymes of a Red Cross Man* and Laurence Binyon's *The Four Years*, a collected edition of his war poems containing a verse inscription in his hand, all testify to the extent of the collection. A presentation copy of Bertram Dobell's *Sonnets and Lyrics on the Present War* from Percy Dobell to Edmund Gosse, and Osbert Sitwell's *England Reclaimed* inscribed for Arnold Bennett, are also included.

In such a collection still in its comparative infancy desiderata are, of course, numerous. Many items which are available have not yet been collected, including the printed war works of Robert Nichols, the poet who was lionized by London's intellectuals and social leaders in 1917 as the poet of the war on the basis of his performance in *Ardours And Endurances*. Some items are, however, more difficult than others to come by. These include Rosenberg's privately printed *Moses and Poems By Isaac Rosenberg* (edited by Gordon Bottomley and published posthumously by William Heinemann in 1922); Osbert Sitwell's *Argonaut And Juggernaut* (London: Duckworth, 1919); and Edith Sitwell's five volume set of anthologies entitled *Wheels* (Vols. I-IV at Oxford: B. H. Blackwell, 1916-1919; Vol. V at London: Leonard Parsons Ltd., 1920). *Wheels Fourth Cycle*, published in 1919 is of the first importance in that it printed seven of Owen's poems a year before the appearance of the first edition which contained only sixteen more. Further, the volume was dedicated to his memory.

Other items difficult to obtain but necessary for the collection are the trench editions of war poetry published by Erskine Mac-

Donald who was called by an editor of *London Opinion* "the unofficial publisher in general to the poets of the British Army." These trench editions were small paper-backed volumes of poems by individual war poets, or anthologies, of which the most popular apparently was *Soldier Poets: Songs Of The Fighting Men*, edited by Galloway Kyle. Evidently few of these volumes survived the winters and the rough treatment to which they were subjected in France, for they rarely appear in bookseller's catalogues. Other desirable items include *Jessie Pope's War Poems* and *More War Poems By Jessie Pope* (London: Grant Richards, 1915), by one of the popular versifiers whose works appeared frequently in the British Press in the early days of World War I when patriotic jingles were much in demand. In glorifying a war the real nature of which she apparently knew little, she was representative of many such writers. The value of her work, however, is associational. Owen's reading them moved him to write as a rejoinder to her approach one of his better known war poems "Dulce et Decorum Est," in which he sought to depict the truth of the war for the British people by describing realistically but with marked restraint the death of a gassed soldier. Finally, there remain large gaps in the acquisition of volumes of American war poetry from the First World War. One such elusive item is a volume of Czechoslovakian war poems entitled *Lví stopou kytice, básni* by Charles August Chval, printed in Rosenberg, Texas, in 1918.

Though a fairly definite view of the arrangement and the general acquisitions of the collection has now been given, its full significance cannot be indicated without further detailed reference to the Owen materials. In addition to the microfilms of the manuscripts in the British Museum and Mr. Harold Owen's letters, the acquisitions include other microfilm of two numbers of the *Hydra*, the Craiglockhart War Hospital magazine which Owen had a part in editing,<sup>9</sup> a number of the published editions, photostats of Owen's holograph poetry manuscripts sent by Sir

<sup>9</sup> New Series Nos. 1 and 2 for November and December, 1917. For several months before the appearance of the monthly magazine the poet edited the fortnightly numbers. Copies of these have not yet been obtained.

Osbert Sitwell, original radio scripts of British Broadcasting Corporation programs on Owen, photostats of documents in the War Office Library in London, and letters from former acquaintances of the poet or interested third parties who have either had a part in the development of the Owen story or were influenced by him in their own writings.

Only two separate editions of Owen's poems have been published. References have already been made to both, the first having been edited by Sassoon in 1920 and the second by Blunden in 1931. The 1920 edition was reprinted in the spring of 1921, and simultaneously the B. W. Huebsch Company, predecessors to the present Viking Press, distributed in America an edition of imported sheets bound in this country. Apparently eight hundred copies in all were brought to America, the last fifty being imported after the firm's name had been changed in 1925.<sup>10</sup> It is believed those copies are the only ones which carry on the title-page a double imprint, as follows: New York: The Viking Press; London: Chatto & Windus, 1921. The 1931 edition was issued by the same firms. Also printed for English distribution was a large-paper limited edition of 160 copies of which 150 were placed on sale. These were issued from the same format. Subsequent reprintings of the regular edition in England occurred in 1933, 1939, 1946 and 1952; and in America, New Directions issued the same volume in its New Classics Series in 1949.

Of these editions the Owen Collection now possesses copies of the 1920 British edition, the 1921 American edition, the 1931 British edition, the 1949 American reprint and the 1952 British reprint. Mr. B. W. Huebsch, the editor-in-chief of the Viking Press, who enjoys the distinction of having first introduced Owen's work to American readers, has donated his personal copy of the 1921 edition, containing his autograph, to the collection. An anonymous donor in Shropshire, England, the county of Owen's birth, provided the 1952 reprint upon reading of the project in a Shrewsbury newspaper. The other items have not yet been obtained. Copies of the limited edition rarely come on

<sup>10</sup> Marshall Best, t.l.s., August 12, 1953, and B. W. Huebsch, t.l.s., March 19, 1954, to Joseph Cohen.

the market, and one that did appear in a bookseller's catalogue in 1954 had long since been sold by the time the catalogue reached Texas. Even more difficult to obtain is the American issue with the double imprint. The whereabouts of one copy is known; it is in the library of the George Peabody College For Teachers in Nashville, Tennessee.

Sir Osbert Sitwell, whom Owen knew and with whom he corresponded in 1918, has added significantly to the collection through the presentation of thirteen photostats containing eight manuscript poems Owen sent him for possible inclusion in the third volume of *Wheels*. This set contains three poems which remain unpublished and are not available in other drafts of the British Museum Collection. Two of them are war poems which rank in value with the published work.

Other unpublished Oweniana, the originals of which have been photographed for the collection, include two postcards and a five page autograph letter from the poet to his friend Mr. Alex S. Paton, who is now Headmaster of a grammar school at Teignmouth. Mr. Paton sent also a copy of a letter he received from the poet's mother a few months after his death, and a group picture of Owen and himself as young students at the Birkenhead Institute in Birkenhead, Cheshire, across the River Mersey from Liverpool.

The four original radio scripts donated by the British Broadcasting Corporation are associational items of the first order. One was written by Roy Fuller,<sup>11</sup> the second by Siegfried Sassoon,<sup>12</sup> the third by Walter Allen,<sup>13</sup> and the fourth—an hour in length—by Patric Dickinson.<sup>14</sup> All are tributes to the poet. The first and fourth writers, now among England's best known younger poets, specifically acknowledge their indebtedness to Owen's poetry; Sassoon recalls the fortuitous meeting and warm friendship that developed between Owen and himself; and Wal-

<sup>11</sup> "Wilfred Owen: A Selective Appreciation," April 10, 1947.

<sup>12</sup> "Wilfred Owen: A Personal Appreciation by Siegfried Sassoon," August 22, 1948.

<sup>13</sup> "Wilfred Owen," April 19, 1950.

<sup>14</sup> "Wilfred Owen," August 17, 1953.

ter Allen's script, the only one of the four not heard over the BBC's famed Third Programme,<sup>15</sup> was presented in connection with the unveiling of a plaque commemorating the poet's birthplace at Plas Wilmot, Oswestry, Shropshire on April 18, 1950.

The photostatic documents from the War Office Library record the statistical details of the poet's military service as they are found in the Artists Rifles' *Rolls of Honour*. Among them is this citation for the Military Cross:

Fonsomme Line, 1/2 October, 1918 . . . For conspicuous gallantry and devotion to duty in the attack. On the company commander becoming a casualty he assumed command and showed fine leadership, and resisted a heavy counter-attack. He personally manipulated a captured enemy machine gun from an isolated position, and inflicted considerable losses on the enemy. Throughout he behaved most gallantly.<sup>16</sup>

The correspondence in connection with the project has been rewarding and valuable. Mr. John Middleton Murry has written a letter describing the part he played in initially bringing Owen's name to the attention of the readers of his *Athenaeum* in a review of *Wheels Fourth Cycle*<sup>17</sup> in 1919. Mr. Christopher Isherwood and Mr. Karl Shapiro have written letters expressing their pleasure in the formation of the collection, which the latter visited during January of this year. From Mr. Fred W. Venables of Birkenhead; Mr. Frank Nicholson, who tutored the poet in German during his stay in Edinburgh in 1917; Mr. Leonard Gray, a friend in that city, and Mr. Alec S. Paton have come detailed reminiscences or observations. Mr. George Derbyshire of Wigan, Lancashire, the historian of the Fifth Battalion of the Manchester Regiment to which Owen was assigned but not attached during his tours of battle duty,<sup>18</sup> has sent pertinent military information including accounts of battles, tables of organization

<sup>15</sup> It was more appropriately heard over the Midland Home Service in the area where the Owen family was originally settled.

<sup>16</sup> Section II, *List of Decorations, Honours And Rewards For Services In The Field*, p. 111.

<sup>17</sup> "The Condition of English Poetry," No. 4675 (December 5, 1919), pp. 1283-1285.

<sup>18</sup> He served with the 2nd Battalion of the Manchesters in France.

and the like. Mr. W. P. L. Arnatt, Chief Administrative Officer of the Imperial War Graves Commission in Arras, prepared a series of photographs of the poet's grave in the beautifully kept cemetery at Ors, near where he fell in battle on November 4, 1918, one week prior to the cessation of hostilities. Mr. R. H. Milner, British Council Librarian in Paris, and Professor J. Loiseau, Chairman of the Department of English at the University of Bordeaux, have investigated and reported on aspects of the poet's activities in France. Finally, the last item that will be mentioned—though this by no means concludes the correspondence in the collection—is that with Dr. Ladislav Cejp of Palacky University at Olomouc, Czechoslovakia. Dr. Cejp completed a dissertation on Owen in 1949 and has since published two essays and presented a series of lectures on Owen in his native country. In letters for the Owen Collection he has detailed scholarship on Owen in central Europe and has sent a number of Czechoslovakian items, including one of his own essays for the collection. Wherever inquiries were made, in England, on the Continent or in the Orient, they were courteously received and enthusiastically answered, indicating wide approval of the project.

A final word remains to be said about the microfilms of the manuscripts in the British Museum. The wealth of material which they contain serves as an index to the plans for the Wilfred Owen War Poetry Collection as a whole. In the first folio are found all the drafts on which the first edition was based. These are introduced by the fragmentary *Preface*, on which Owen was working at the time of his death, for the projected volume of poems to have been published by William Heinemann. Roy Fuller has called it "one of the most notable documents of our time."<sup>19</sup> Following it is the poet's tentative arrangement of a table of contents which is reproduced herein through the kind permission of Mr. Harold Owen. In listing the titles of his poems according to their motives it is apparent that the poet's plan was to present a fully developed, cogent and highly expressive poetic argument against man's insistence on war as a part of human activity. Neither of the published editions, incidentally, followed

<sup>19</sup> "Wilfred Owen: A Selective Appreciation," p. 11.

the table despite the fact that it is, in its present form, sufficiently worked out to have been used successfully.

The second folio is divided into two parts, the first containing drafts of most of the poems which Blunden combined with those published earlier for the volume he edited. This is followed by manuscripts composed largely of juvenilia. Throughout its many heavily scored sheets there are clear examples of Owen's developing poetic technique, which has not yet been elucidated though it has been widely applauded. The personality, the wide reading, the rich vocabulary, the sensitive appreciation for life and experience, the enthusiasm for tones and sounds and meanings of words are all evident in these early works. The later poems show how Wilfred Owen worked toward the expression of his fundamentally religious attitude in opposition to war through the construction of poetic images. Those images not only provide the *raison d'être* for the collection but give it lasting value as well.

# The Manuscripts of D. H. Lawrence

F. W. ROBERTS

THE MOST RECENT PUBLIC EXHIBITION of important manuscript material by D. H. Lawrence took place during the winter of 1954-55 in the Rare Books Room of the University of Texas Library. Mrs. Frieda Lawrence Ravagli visited the University and graciously permitted the display of the significant pieces remaining in her collection of Lawrence manuscripts.

In the perceptive essay which serves as a foreword to Lawrence Clark Powell's *The Manuscripts of D. H. Lawrence: A Descriptive Bibliography*, Aldous Huxley has noted that in this age of the machine most books come into being by way of the typewriter or the dictaphone. As a close friend of the Lawrences for many years, Huxley was privileged to witness the creation of many of the holograph manuscripts which mark D. H. Lawrence as one of the few modern writers who remained faithful to the pen. It is eminently fitting that the bulk of his work should be preserved in his own handwriting because so much of his writing stands as a forceful cry against machine-made civilization. Lawrence's friends have left many accounts of the writer at work, and one always sees the creative artist working quietly with pen and paper, free from the distraction of the clattering machine.

An intimate sense of the reality of the creative personality communicates itself vividly to the imagination when one leafs through the Lawrence manuscripts. Now the script is small and neat and covers the page with closely written lines, then, suddenly the sentences flow across the page in bold, smoothly formed words, expressing very clearly the urgency of the creative impulse.

Lawrence's manuscripts are mute evidence of his mode of living. Their physical characteristics reflect the story of his travels. He wrote much out of doors, on shipboard or in hotel rooms, and his favorite writing paper was the sort of exercise notebook school children use. Many of his manuscripts survive in this form. The novel, *Kangaroo*, is preserved in four holograph exercise books, one of which bears inside the front cover the stamped notation, "C. F. Seiferheld, Papierhandlung, Baden-Baden." *Kangaroo* was written in Australia. Another notebook which contains most of the poems published in *Pansies* has a stationer's label inside the front cover, "Angel San-German, Oxaca, Mexico." With the poems is included a three page introduction to *Pansies* which is dated at Bandol, Christmas 1928. Some of the early work such as "Odour of Chrysanthemums" is written on paper which bears the watermark of "Boots, Cash Stationers," a firm memorialized in the poem "Nottingham's New University" as the source of funds for the establishment of Nottingham University. The Lawrence manuscripts reveal much that is personal and significant about the life and work of the writer.

The problem of the manuscript is an important and a difficult one for the Lawrence student because of Lawrence's method of composition. Rather than revise in the accepted sense, Lawrence actually rewrote complete novels and stories, frequently leaving the earlier version intact. It is theoretically possible, although quite unlikely, that as many as seven versions of *The Rainbow* may be in existence. Lawrence wrote a friend and fellow teacher at Croydon, A. W. McLeod, in February of 1914, that he had begun the novel for the seventh time; however, the only known version in manuscript is that in the collection of Mrs. Frieda Lawrence Ravagli.

Mrs. Ravagli still owns the three complete versions of *Lady Chatterley's Lover*. The manuscript of the first version was published by the Dial Press in New York in 1944 as *The First Lady Chatterley*, and E. W. Tedlock, Jr., has included a textual study of the three versions in his *Frieda Lawrence Collection of D. H. Lawrence Manuscripts: A Descriptive Bibliography*.

The materials available for the study of *The Trespasser* pro-

vide the student with what is probably a unique set of materials. Lawrence wrote the novel from a diary kept by Miss Helen Corke, a friend from the Croydon days. Miss Corke still has this original diary, and Mrs. Ravagli owns the holograph manuscript which supplied the text for the published version plus a 225-page manuscript of an early draft. While this abundance of manuscripts may in some instances provide an embarrassment of riches, any difficulty should be more than offset by the exceptional opportunity provided for the study of the creative process.

The importance of the Lawrence manuscripts is magnified by the many problems of text introduced by the frequent censorship to which his work was subjected. *The Rainbow* was published in London by Methuen on September 30, 1915, and although Lawrence obligingly altered the text in several places before publication, court action against *The Rainbow* began about five weeks later. As a result of this court action, approximately one thousand of the edition of twenty-five hundred copies were destroyed. Consequently the text of the Methuen edition is scarce, and in any event it was not as Lawrence wrote it. The American text was also altered; thus the only text of *The Rainbow* which represents the novel as Lawrence wished it to appear is that in the 707-page manuscript in Mrs. Lawrence's collection.

Probably no novel of the twentieth century exists in such mutilated forms or in so many formats of uncertain text as *Lady Chatterley's Lover*. Despite the legal decision which established the respectability of *Ulysses*, Lawrence's most famous novel cannot be purchased legally in the United States or in Great Britain. The only sources for the printed text are the original edition printed for Lawrence by Orioli in 1928, and the Paris Popular Edition which Lawrence saw through the Paris press of E. W. Titus in 1929 in an effort to combat the piracies which appeared in Europe and America. All other editions of the novel, including the piracies, are practically worthless for scholarly purposes. The uncertain condition of the printed text makes the three manuscripts of *Lady Chatterley* essential for a significant study of the novel.

In the year before he died Lawrence came to regard his manu-

scripts as a valuable asset to his estate. He wrote Dorothy Brett from Palma de Mallorca in April of 1929 to collect the manuscripts left at the Taos ranch and place them in the Taos bank for safe keeping. He mentioned that he had sold only one manuscript, that of *Sun*, for which Harry Crosby gave him a hundred gold dollars.

Of all the amusing and possibly apocryphal stories about the Lawrence manuscripts the account of the sale of the *Sun* manuscript to Harry Crosby is one of the most interesting. Early in 1929 Harry Crosby of the Black Sun Press in Paris wrote Lawrence about buying manuscripts and expressing a particular interest in *Sun*. Lawrence replied that he had burnt most of his manuscripts but promised to locate *Sun* if possible. He had the manuscript of *Sun* and that of "The Man Who Loved Islands" bound in Florence with the Lawrence Phoenix on the cover and forwarded them to Harry and Caresse Crosby in Paris. In payment they sent Lawrence three pieces of gold packed in a snuff box which had belonged to the King of Naples. Harry T. Moore in *The Intelligent Heart* tells how Harry Crosby rushed to the Gare de l'Est just as the train for Italy was leaving. He thrust the parcel into the hands of an honest looking stranger and commissioned him to carry it to Florence. The stranger barely had time to reveal himself as the Duke of Argyll. It was the unexpurgated version of this manuscript from which the Black Sun Press published the limited edition of *Sun* in Paris.

The whereabouts of the manuscript of *Sons and Lovers* is unknown, and the story of its passage from hand to hand is becoming one of the legends of modern literature. Frieda gave the manuscript to Mabel Dodge Luhan in payment for the Taos ranch which she had deeded to the Lawrences. This is the Del Monte ranch, where Lawrence is buried. Mrs. Luhan in turn gave the manuscript to the psychoanalyst, Dr. A. A. Brill. Rumor says that the manuscript found its way to the sales rooms by way of Dr. Brill's son, and there the trail is lost. No one knows who owns the manuscript today. An American collector has recently purchased a partial early version of *Sons and Lovers*, known as the "Miriam Papers," which contains interlinear corrections and

comments in the handwriting of Jessie Chambers, the "Miriam" of *Sons and Lovers*. Meanwhile the location of the complete manuscript remains a mystery, but the chances are that it will reappear someday in a bookseller's catalogue priced at an astronomical figure.

The fate of the manuscript of Carlyle's *French Revolution* in the hands of John Mill's housekeeper is well known, and to this story one must add the account of the ignominious end of Lawrence's manuscript of *Sea and Sardinia*. In *Not I But the Wind* Frieda Lawrence reveals that she was horrified to find the "nicely written and tidy" manuscript in the w. c. at Fontana Vecchia, their Taormina home. At the time neither of them had any idea of the value of the manuscripts; Frieda mourned only for its finely written pages. How many of the unlocated manuscripts Lawrence may have destroyed is unknown.

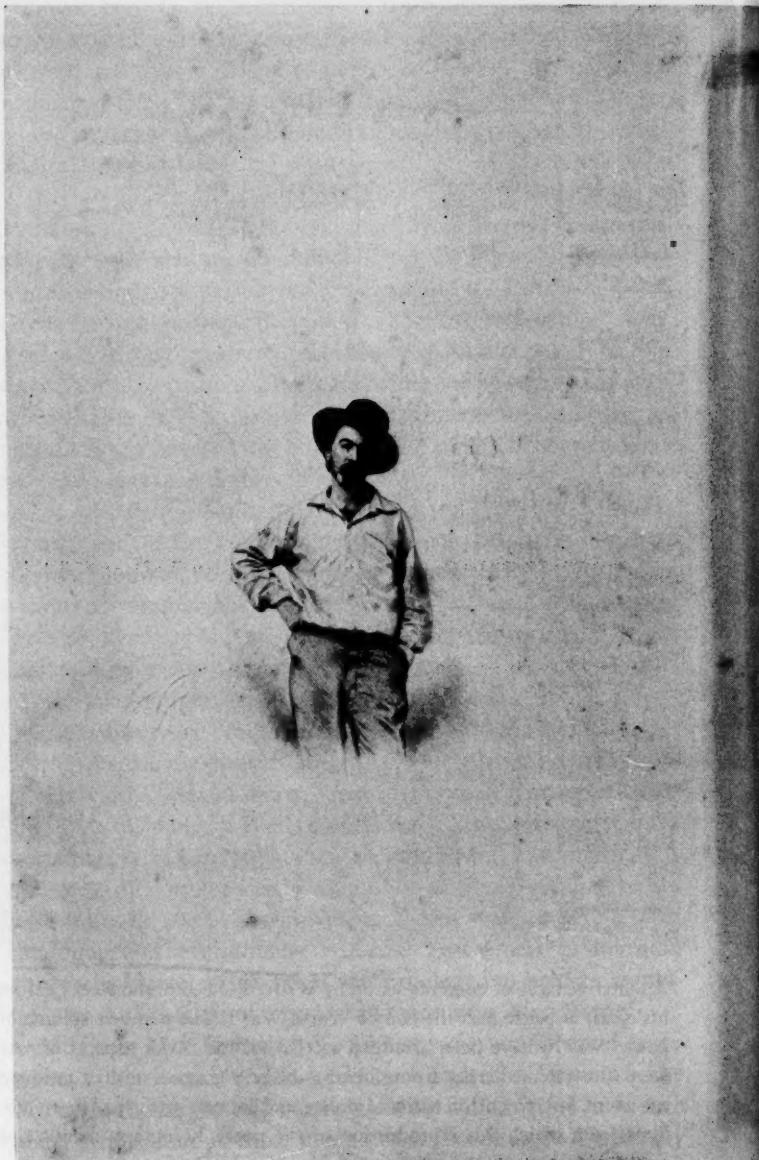
The Lawrence manuscripts have been exhibited both in this country and in England. An exhibition was held in the sales rooms of John and Edgar Bumpus at London in 1933. Although a catalogue announcing "An exhibition of original manuscripts, corrected typescripts," etc., was issued, the University of Texas Library does not own a copy, and it has not been possible to identify the manuscripts then in existence.

Frieda Lawrence brought the manuscripts to the United States during the middle thirties, and they were placed on exhibit in the Harvard College Library Treasure Room in January of 1937. On this occasion D. J. Wells and H. K. Wells made an inventory which was later used by Lawrence Clark Powell in compiling his catalogue of the Jake Zeitlin exhibition at the Los Angeles Public Library in 1937. The Powell catalogue was actually a sales catalogue, and several items were sold. Last winter, as indicated above, the University of Texas was privileged to hold an exhibition, by the kindness of Frieda Lawrence, now Mrs. Ravagli.

Although Mrs. Ravagli has sold many manuscripts and given others to her friends and to students interested in Lawrence, she still owns the largest and most significant collection of Lawrence manuscripts. Among those manuscripts shown at the University of Texas were two versions of *The Trespasser*, an early draft of

<u>Poem</u>	<u>Motive</u>	
Miners	How the Father Went to War Underground He died - war.	<u>Protest</u>
Ann. the Day. } Sorrow	The accumulation of weapons.	<u>Protest</u>
Reclamers } Athens	Mourn.	<u>Protest</u>
Lotta	Homicide.	
Infidels	Instrumentality of war	
Devoted Dreamers	Devoted Dreamers	
Raw Beast	Indifference at Home	
Parallels	Willingness of Death sacrifice young.	
S.P.W.	The inextricability of war.	
Draft	Mentality of Troops + Nature of Losses with reflection on civilians.	
The Stars	Morale: Readiness of men	
So Next War:	Champagne	Description + Reflection.
Apology:	"	
Nothing happens } The Light	Description	
Conscience	"	
C de	"	
Anthem	"	
Adopted Boys	"	
Strange Music	Forlornness of War.	
Killed Ashes:	The Soul of Sorrow	Description
A Terrier	"	Affective
Conscience	"	Allegorical
The Wound (Rhythm)	"	Lyric
	Philosophy.	Despair

A tentative table of contents set up by Wilfred Owen in the weeks before his death in battle near the end of World War I. The planned volume of poetry was to have been arranged so that all the major aspects of war were illustrated, thereby strengthening the poet's attack on its continued use as an instrument of national policy and human activity. The microfilms from which this reproduction of the poet's holograph manuscript was made, through the courtesy of Mr. Harold Owen, are now in the Wilfred Owen War Poetry Collection of The University of Texas.



Title page of the first edition

Leaves

*of*

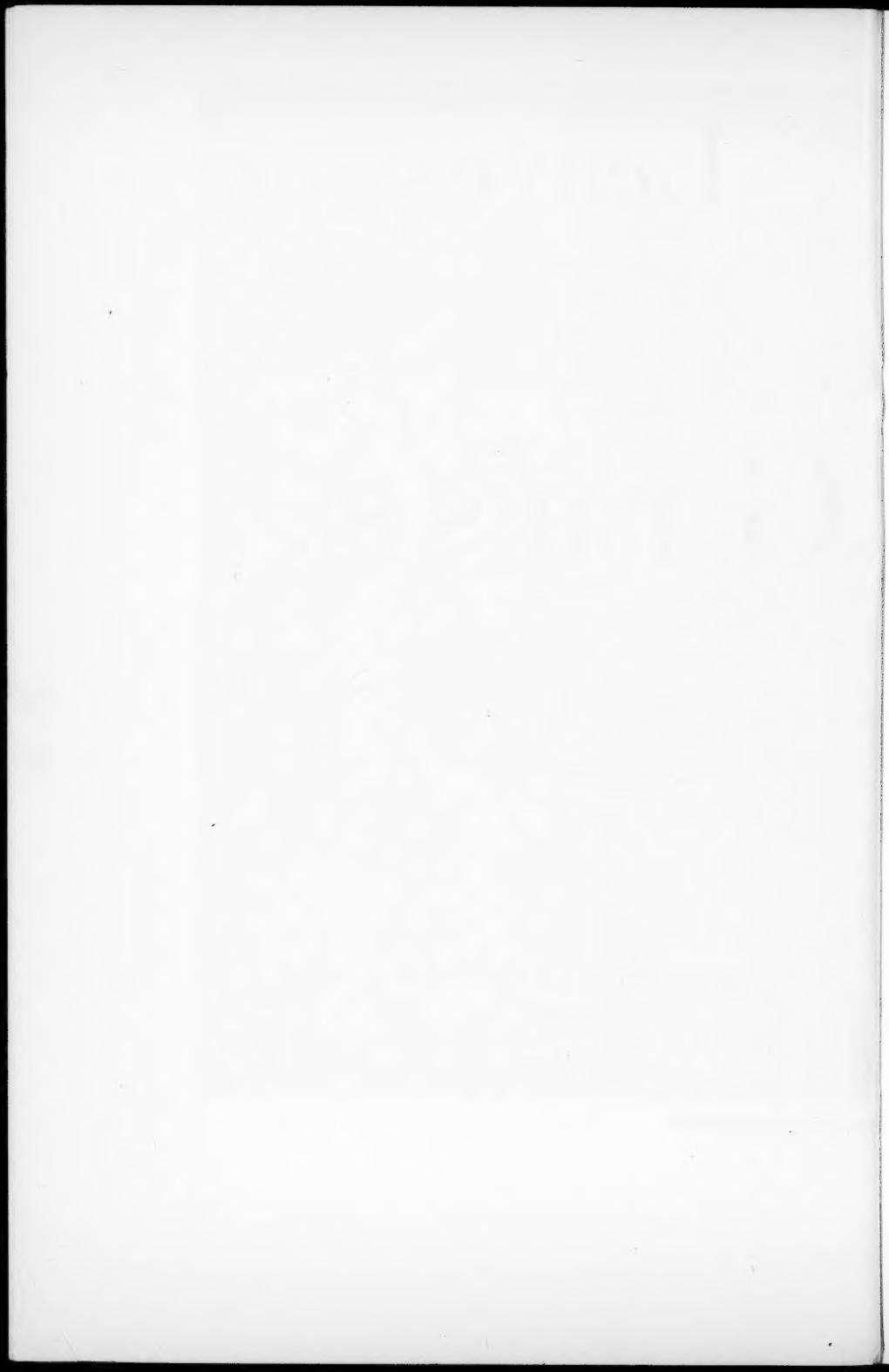
Grass.



Brooklyn, New York:

1855.

the first edition: gift of E. DeGolyer



*The White Peacock*, and the complete holograph manuscript of *The Rainbow*. The presence of these three novels alone in one collection serves to make that collection significantly more important than any other known group. Besides these novels Mrs. Ravagli's collection includes eighteen manuscript essays, six book reviews, four introductions to the books of other writers, and the majority of Lawrence's translations from the Italian. The remaining items in the collection consist of two plays unpublished in book form, an important holograph diary and 44 letters from Lawrence to Frieda's mother.

Altogether, Mrs. Ravagli's collection comprises 91 manuscript items consisting of some 2880 pages in Lawrence's handwriting. There are nine pieces of fiction consisting of 1620 pages; thirty non-fiction items consisting of 298 pages; five pieces of drama consisting of 280 pages; two important translations of 617 pages; the 44 letters, and the notebook which contains a few poems and the diary.

Two other private collections contain significant holdings of Lawrence manuscripts. Mr. George Lazarus of Buckinghamshire possesses thirteen manuscripts, the most important of which is probably *The White Peacock*. The manuscript of *The White Peacock* was given to Miss Helen Corke by Lawrence in the year of its publication and from her eventually found its way to Mr. Lazarus. The Lazarus collection also includes ten short stories, among which is the often reprinted "Rocking Horse Winner." An American collector who wishes to remain anonymous owns several important manuscripts of the shorter fiction. One of the more important items in his collection is the "Miriam Papers" mentioned earlier in this essay.

Several institutional libraries have holdings of Lawrence manuscripts. Nottingham University has in its collection of Lawrence material several manuscript items obtained from Mrs. Ravagli and from Dr. D. J. Chambers, brother of Jessie Chambers and Reader in Economic History at Nottingham University. The Library of the University of California possesses some Lawrence manuscripts, and the Library of the University of Cincinnati has recently purchased a quantity of Lawrence letters from Miss Dor-

othy Brett. Other Lawrence manuscripts are in the hands of Lawrence scholars such as Harry T. Moore, Lawrence Clark Powell, and Edward D. McDonald. Of particular interest is the manuscript of an incomplete and unpublished novel based on the life of Robert Burns which is owned by Professor Edward Nehls of the University of Illinois.

The two separately published studies of the Lawrence manuscripts have already been noted. Powell's *The Manuscripts of D. H. Lawrence: A Descriptive Catalogue* was published by the Los Angeles Public Library in 1937. The edition consisted of 750 copies designed and printed by the Ward Ritchie Press, and the book has been a collector's item since its publication. Mr. Powell's descriptions include the manuscripts now in the collection of Mr. George Lazarus which were not available for the Tedlock study. Tedlock's *The Frieda Lawrence Collection of D. H. Lawrence Manuscripts: A Descriptive Bibliography* was published by the University of New Mexico Press in 1948. He was able to include several manuscripts in his descriptions which are not in the Powell catalogue. These were manuscripts owned by persons living in the vicinity of Taos and not included in the Los Angeles exhibition. The Tedlock study is more complete than its predecessor, particularly with regard to notes about the composition and publication of the manuscripts. An item of importance in Tedlock's book is the transcription of a diary which Lawrence kept with some gaps from 1920 to 1924.

In his *Life and Works of D. H. Lawrence* Harry T. Moore includes a study of the "Miriam Papers" in the collection of the anonymous American mentioned earlier. All of the books containing studies of the manuscripts are in the Library of the University of Texas.

It would be difficult to over-emphasize the importance of D. H. Lawrence to Twentieth Century literature; the abundance, the distinction and the variety of his literary accomplishment have assured him lasting recognition. But he has been the subject of so much impressionist biography and prejudiced criticism that he has suffered from the half-view as much as any English writer. Nothing could be more clear than the need for responsible criti-

cal work on Lawrence. This work will depend in great measure upon the availability of the Lawrence manuscripts for scholarly use, and it is to be hoped that the remaining manuscripts wherever they may be, will find a way speedily to the sanctuary of an institutional library. Then Lawrence students can begin the serious business of constructing a firm basis for Lawrence's literary reputation.

# American First Editions at TxU

## IX. Willa Cather (1876-1947)

LA ROCQUE DU BOSE

WILLA CATHER appeared on the American literary scene in 1903 with the publication of *April Twilights*, her first book of poetry. It was *The Troll Garden*, however, her second book and her first book of short stories, which attracted the attention of S. S. McClure and caused him to hire Miss Cather as an editor for *McClure's Magazine*. Thus began a literary career which was to run for some forty-odd years.

During her long career Miss Cather wrote primarily in the novel and short story forms, and used with equal facility nearly every distinctive section of the United States for her settings. Locale was of comparatively minor importance in her work, however, and even the philosophical ideas contained in her earlier writing were less important than her style. This delicate and artistic style proved its own importance when it was neglected in favor of the philosophical idea in her later work, and one of the main reasons for the Cather collection now being made at TxU is that it will allow a textual analysis of her writing to be made and help to determine many of her stylistic principles.

When TxU began its collection of first editions of Willa Cather almost two years ago it had only three Cather items in the Rare Book Collections. These were in the DeGolyer Collection and were: *Obscure Destinies*, New York, 1932; *Shadows on the Rock*, New York, 1931; and *Shadows on the Rock*, New York, 1931 (No. 139 of 199 copies, signed). In the "Z" Collection, not a part of the RBC, there was also a copy of *The Troll Garden*, New York, 1905, but this item is in the second state.

That is, it has the Doubleday binding rather than the McClure, Phillips binding which constitutes the first state.

During these past two years we have added to the collection at the average rate of about two items per month, including English, Dutch, Danish, Swedish, and Italian editions of many of Miss Cather's novels. Our collection of American first editions, however, has gained by the addition of only eighteen items; we have completed only about half of this important part of our collection. At present we have the following first American editions:

*Death Comes for the Archbiishop*, New York, 1927.  
*December Night*, New York, 1933.  
*A Lost Lady*, New York, 1923.  
*Lucy Gayheart*, New York, 1935.  
[The same] Limited, signed edition.  
*My Mortal Enemy*, New York, 1926. Limited, signed edition.  
*Not Under Forty*, New York, 1936.  
[The same] Limited, signed edition.  
*Obscure Destinies*, New York, 1932.  
*The Old Beauty and Others*, New York, 1948.  
*O Pioneers!* Boston, 1913.  
*The Professor's House*, New York, 1925.  
[The same] Limited, signed edition.  
*Shadows on the Rock*, New York, 1931.  
[The same] Limited, signed edition.  
*The Song of the Lark*, Boston, 1915.  
*The Troll Garden*, New York, 1905. (Second state.)  
*Willa Cather on Writing*, New York, 1949.  
*Youth and the Bright Medusa*, New York, 1920.

Our ultimate goal is, of course, to have a complete collection of the writings of Willa Cather. Since most of her magazine publications are already here, in the TxU files of magazines and journals, our primary concern at present is in finding and obtaining the early editions of her books. Top priority is given to the following:

*Alexander's Bridge*, Boston, 1912.  
[The same] New York, 1933.  
*April Twilights*, Boston, 1903.  
[The same] New York, 1923.  
[The same] Limited, signed edition.  
*Death Comes for the Archbishop*, New York, 1927. Limited, signed edition.  
[The same] New York, 1929. Illustrated edition.  
*A Lost Lady*, New York, 1923. Limited, signed edition.  
*My Antonia*, Boston, 1918.  
[The same] Boston, 1926.  
*My Mortal Enemy*, New York, 1926.  
*Obscure Destinies*, New York, 1932. Limited, signed edition.  
*One of Ours*, New York, 1922.  
[The same] Trade issue (second printing), 250 copies of which are bound in boards and have the notice: "... made for bookseller friends . . ."  
[The same] Limited, signed edition.  
*O Pioneers!* Boston, 1923.  
*The Troll Garden*, New York, 1905. First state.  
*Youth and the Bright Medusa*, New York, 1920. Limited, signed edition.

There are seven of the above eighteen items which we particularly wish to obtain soon, for obvious reasons. These are the first items listed under the following titles: *Alexander's Bridge*, *April Twilights*, *My Antonia*, *My Mortal Enemy*, *The Troll Garden*; and the first two items listed under the title, *One of Ours*. Johnson and Blanck, in their *American First Editions* (New York, 1936), list variant issues and states under many of their Cather titles. We will also want to have these in our collection when it is complete, but for the present they must wait until the top priority items have been found and added to the collection.

Actually, Cather items are not very difficult to locate. We have had excellent response from booksellers all over the country, and at one time or another would have been able to obtain nearly all

of the items contained in the above lists. Unfortunately, however, the most expensive items have become available to us at times when our funds were badly depleted, and we have had to forego purchasing these items temporarily. Since our problems are not of locating Cather items, but rather of timing and finance, we feel that they will disappear gradually with the purchase of each new item.

# Latin American Collection: Pedro Henríquez Ureña

JERRY E. PATTERSON

THE BREADTH AND SOLIDITY of the work of Pedro Henríquez Ureña (1884-1946) as a literary historian and critic, as a philologist, translator, and editor may be taken as a sign of the coming maturity of Latin American scholarship. This work began at the age of 16, when his first poems and articles were published, and continued until the day of his death, producing an impressive but not unwieldy contribution to the literature of Latin America. His writings are marked by a confident erudition, extreme clarity in writing, and an earnest desire to instruct. Universally respected for his serious and valuable researches in the history and criticism of Latin American literature, he for years occupied a pre-eminent place among the writers and teachers of his continent, as well as being a ranking philologist. Recognition outside Latin America came in 1940-41, when he gave the Charles Eliot Norton Lectures at Harvard University.

This lifetime given to study and writing was the natural result of a childhood spent in the most favorable possible circumstances for the creation of a literary man. As the greatest of Spanish critics, Marcelino Menéndez y Pelayo, said, even Henríquez Ureña's earliest essays were "proof of a rare intellectual education beginning in infancy and strengthened by the influence of the best books." In Santo Domingo, where he was born June 29, 1884, the family of Henríquez Ureña was distinguished in the literary history of the country. His father, Francisco Henríquez y Carvajal, a physician and sometime president of Santo Domingo, wrote on politics and economics. His mother, Salomé

Ureña de Henríquez, was a leader in education for women in her country and one of the better known poets of Latin America. A number of relatives of the Henríquez and Ureña families were also writers or at least active in the cultural affairs of their country. One of Salomé Ureña de Henríquez's poems (1890) seems to have pointed out when Henríquez Ureña was only six years old her son's coming literary career:

Mi Pedro no es soldado; no ambiciona  
de Cesar ni Alejandro los laureles;  
si a sus sienes aguarda una corona,  
la hallará del estudio en los vergeles.

Active from childhood in various literary groups in Santo Domingo, Henríquez Ureña began in his teens to collect materials for an anthology of the unpublished poets of Santo Domingo, which, though it was never printed, foreshadowed a life-long interest in anthology-making which resulted in several of the best known collections in the Spanish language. In 1898 Henríquez Ureña published his first poem (dated October 1897, at age 13). Other verse followed, and in a few years he began to produce that long series of brief essays on literary topics which made him so well known in Latin America. The first of these—notes on Nicolás Heredia and on the modern theatre—appeared in 1900-1901 in *Nuevas páginas*, a review edited by a group of youthful Dominican intellectuals, some of whom already hailed Henríquez Ureña (at age 20) as the Sainte-Beuve or Taine of Santo Domingo. Always interested in the theatre, Henríquez Ureña had in his youth a veritable cult for Ibsen which he shared with other members of the Dominican *avant-garde*. He made what are believed to be the first Spanish translations of "John Gabriel Borkman" and "When We Dead Awake." Other studies of the theatre at this time concerned Wilde, Shaw, Pinero, and D'Annunzio. From early childhood he had been studying Shakespeare.

Essays continued to come from his pen as Henríquez Ureña completed his education in Santo Domingo (1901) and went to New York (1901-3), Cuba (1904-6), and Mexico (1906-14).

In each of these places he published in local newspapers and magazines and from each of them he supplied articles for periodicals in Santo Domingo. In Mexico he studied and taught Spanish and Spanish American literature at the Universidad Nacional. This was an important period in his life because he was closely associated with the great intellectual movement which preceded the Mexican Revolution, being a leader in the famous Ateneo de la Juventud, the Sociedad de Conferencias, and the Ateneo de México.

After completing his studies in Mexico, Henríquez Ureña returned in 1914 to the United States as special representative in Washington of the newspaper *El heraldo de Cuba*, in which he published (under the pseudonym "P. Garduño") a series of articles on cultural topics. At this period he also contributed to *El Figaro* of Habana. During 1915-16, he edited a Spanish newspaper in New York called *Las novedades*, on whose press was published (1916) his only play—*El nacimiento de Dionisos. Ensayo de tragedia a la manera antigua*, a brief (46 pages) but beautifully written poetical work.

Another experience of great importance in widening Henríquez Ureña's interest in literature followed this second brief stay in New York: from 1916 to 1921 he taught Spanish language and literature at the University of Minnesota. His tenure there was broken by teaching summer terms at the Universities of California and Chicago and by travel and work in Spain. He received his Ph.D. at Minnesota (1918). It was at this time that he must have obtained that remarkable knowledge and understanding of contemporary American literature which he always displayed in his writings, especially in the fine essay "Veinte años de la literatura en los Estados Unidos" (1928).

In 1921 Henríquez Ureña returned to Mexico to teach at the Universidad Nacional and to become Director General de la Enseñanza Pública of the State of Puebla (1923-24). During this period he continued to publish in learned and popular periodicals in the Latin American countries, the United States, Spain, and France. His second stay in Mexico lasted only until 1924, when he left for the Argentine, where for the rest of his

life he taught literature at the Universidad Nacional de la Plata (1924-31) and the Universidad de Buenos Aires (1933-46). His residence in the Argentine was broken only by rather brief stays abroad such as in 1931-33, when he was the Superintendente General de Enseñanza in the Dominican Republic, giving at the same time courses in Spanish literature and the history of the European and American theatre at the Universidad de Santo Domingo.

In addition to teaching in Argentina, he also occupied himself with editorial work, directing the substantial series of classics published by Editorial Losada of Buenos Aires known as "Las cien obras maestras de la literatura y del pensamiento universal," for many of which he wrote the introductions. He also planned for the Fondo de Cultura Económica the outstanding series known as the "Biblioteca Americana," which continues to be published with a dedication to his memory. In the midst of these and other tasks Henríquez Ureña died quite suddenly in Buenos Aires, May 11, 1946, while en route to the Universidad de la Plata to give a lecture.

For the study of the life and work of this great scholar the Library of the University of Texas undoubtedly contains more materials than any other library in the United States. The various holdings may be classified as follows:

I. *Books.* Excluding anthologies, editions, and translations prepared by him, Henríquez Ureña published 18 books during his lifetime. Those which may be considered histories of literature are *La cultura y las letras coloniales en Santo Domingo* (Buenos Aires, 1936) and *Literary Currents in Hispanic America* (Cambridge, 1945). Philological works are *La versificación irregular en la poesía castellana* (Madrid, 1920); *Sobre el problema del andalucismo dialectal de América* (Buenos Aires, 1932); *El español en México, los Estados Unidos, y América Central* (Buenos Aires, 1936); *Para la historia de los indigenismos* (Buenos Aires, 1938); *El español en Santo Domingo* (Buenos Aires, 1940). Collections of critical essays are *Ensayos críticos* (Ha-

bana, 1905); *Horas de estudio* (Paris, 1910); *En la orilla* (Mexico, 1922); *Seis ensayos en busca de nuestra expresión* (Buenos Aires, 1928); *Plenitud de España* (Buenos Aires, 1940). Textbooks: *La enseñanza de la literatura* (Mexico, 1913); *Tablas cronológicas de la literatura española* (Mexico, 1913); *El libro del idioma* (Buenos Aires, 1927); *Gramática castellana*, cursos I y II (Buenos Aires, 1938, 1939). In addition, there were his four famous anthologies: *Antología del centenario* (Mexico, 1910, 2 vols.); *Antología de la versificación rítmica* (San José, 1918); *Cien de las mejores poesías de la lengua castellana* (Buenos Aires, 1929); *Antología clásica de la literatura argentina* (Buenos Aires, 1937).

Since the death of Henríquez Ureña have been published his *Poesías juveniles* (Bogotá, 1949), and *Historia de la cultura en la América Latina* (Mexico, 1949) and three collections of his previously published essays: *Páginas escogidas*, chosen by José Luis Martínez with an introduction by Alfonso Reyes, number 109 in the Biblioteca Enciclopédica popular (Mexico, 1946); *Antología de Pedro Henríquez Ureña*, compiled by his brother Max and published in the series "Pensamiento dominicano" (Ciudad Trujillo, 1950); and *Plenitud de América* (Buenos Aires, 1952).

All the books of Henríquez Ureña listed above are to be found at TxU except the very rare *Ensayos críticos* and the collection of essays entitled *En la orilla*.

II. *Articles.* Out of a total production of perhaps 150 articles, roughly one half have been republished, either by Henríquez Ureña in the four books of essays which came out during his lifetime, or in the three posthumous anthologies. Many of the other articles may be found at TxU in long runs of the periodicals in which he published most frequently. The single periodical containing the greatest number of pieces by him is the well known Costa Rican literary weekly *Repertorio americano*, in which were printed between 1926 and 1946 nearly fifty of Henríquez Ureña's articles. *Cuba contemporánea* of Habana, *Revista moderna* and *El libro y el pueblo* of Mexico City, *Sur* and the

*Revista de filología hispánica* of Buenos Aires, and the *Revista de filología española* of Madrid, also contain a great deal of his work.

Henríquez Ureña constantly republished his essays with or without rearrangements, additions, or excisions, a habit which resulted in some curious bibliographic histories. A good illustration of this is his well known essay on Don Juan Ruiz de Alarcón, which was first given to the public in the form of a lecture in the Librería General of Mexico City, December 6, 1913; then published in *Nosotros* of Mexico City, 1914; and republished in the *Revista de la Facultad de Letras y Ciencias*, Habana, 1915; then translated into French in the *Bibliothèque Americaine de l'Université de Paris*, 1924; reprinted in the collection *Seis ensayos en busca de nuestra expresión*, 1928; in *Cursos y conferencias de la Universidad de Buenos Aires*, 1931; in *El libro y el pueblo* of Mexico City, 1932; reappearing in 1945 as a section of *Literary Currents in Hispanic America*; republished twice in 1946, in *Hijo pródigo* of Mexico City and in the anthology *Páginas escogidas*; and finally reprinted in 1950 in the *Antología* edited by Max Henríquez Ureña. Other essays by Henríquez Ureña have had much the same complicated publishing history.

The largest gap in the TxU collection of books and articles by Pedro Henríquez Ureña is the articles he published in the obscure periodicals of Santo Domingo. A good many of these publications are not listed in the Union List of Serials, and of those that are almost no library in the United States has any holdings worthy of mention. The periodicals of Santo Domingo which contain the greatest amount of Henríquez Ureña's writing are *La Cuna de América*, in which he published more than 30 articles between 1903 and 1916, *Analectas* (1933-35), and *Listín diario* (1889-1942). Besides these Dominican serials, Henríquez Ureña published in such out-of-the-way reviews as the short-lived *Cuba literaria* of Santiago de Cuba, *Trapalanda* of Buenos Aires, and *La discusión* of Habana. Complete sets or even scattered holdings of these periodicals would probably yield additional articles by Henríquez Ureña, of whom no bibliography at all complete has ever been issued.

III. *Letters.* The personal papers of Pedro Henríquez Ureña, consisting of letters to and from his family and literary acquaintances in various countries, and manuscripts of books and articles dated 1898-1946, were turned over by him—beginning in 1934—to Lic. Emilio Rodríguez Demorizi of Ciudad Trujillo, in whose possession they remain. Lic. Rodríguez Demorizi plans to publish this archive and has described it in outline in *Homenaje a Pedro Henríquez Ureña* (Ciudad Trujillo, 1947), pp. 31-32, 48-50.

From this collection the Institute of Latin American Studies at the University of Texas purchased copies of fifty of Pedro Henríquez Ureña's own letters for use in the preparation of the writer's master's thesis entitled "The Literary Criticism of Pedro Henríquez Ureña" (January, 1955). These letters and the correspondence leading to their purchase are now in the Latin American Collection at TxU. The fifty letters, which comprise in typescript some 330 pages, were written by Henríquez Ureña from Mexico City to his brother Max in Guadalajara. They cover the period 1907 (19 letters), 1908 (19 letters), 1909 (10 letters), 1910 (1 letter) and 1911 (1 letter). These long letters are packed—in Henríquez Ureña's dense style—with a great mass of details on the activities of Mexican literary circles during that restless period.

In many instances these letters read like articles written for publication. Aside from a few personal details such as accounts of visits with friends, financial dealings, plans for changing apartments, they deal almost altogether with topics of literature and music. Among the most interesting of the letters on literature, whose range of subject is vast, are numbers IX (September 7, 1907), which details the plan for a book on the contemporary theatre, XXIII (January 15, 1908), which gives Henríquez Ureña's conception of the "platonic ideal," XXXVII (December 20, 1908), on realism in literature, and XL (February 23, 1909), which discusses the work of Catulle Mendés.

Aside from the fact that these are better letters as such than most Spanish-speaking authors have written, there is a mass of information here which makes it possible to trace the evolution

of the thought, even the phrase, of Henríquez Ureña's writing during this period. A good example is a letter on the novels of Jane Austen:

Mexico City

July 28, 1909

Dear Max:

I received from New York the novels of Jane Austen, written between the end of the XVIII century and the beginning of the XIX. They interested me a great deal, being the work of one of those authors whose fame has not extended abroad because of a certain national peculiarity in their work, like Racine, who is appreciated only by the French, or Herder, whom only the Germans care for. Edmund Gosse says that Jane Austen was the greatest creator of characters in English literature since Shakespeare, and Moody declares that we know even the tone of voice of her people.

I have just read *Pride and Prejudice*. It is truly extraordinary, yet extraordinarily commonplace: a story of country aristocrats in situations which at first resemble those of the "Daughters of the Commandant" of Jonas Lie. In *Pride and Prejudice* there are no tragedies or great passions, at least none passionately expressed. There is no more than there always is in popular English novels: romances which terminate in matrimony in spite of more or less significant difficulties. There are two interesting characters who resemble somewhat the people of Oscar Wilde, intellectual and of a biting wit. At first sight the story is, as Madame de Stael believed, of a foolish commonplaceness, but going to the bottom one discovers a deep perception of reality, deeper than that of Maupassant or Eça de Queiroz, and, above all, a marvellous gift of creating characters and making them interesting for themselves alone in spite of uninteresting plots. I shall go on reading her novels, of which there are six, "the six immortal books of Jane Austen."

Pedro

This was a personal letter, but the thought, even many of the same words were put by Henríquez Ureña into an article entitled "Jane Austen," first published in *El Figaro* of Habana, 1913, re-

printed in *La Cuna de América* of Santo Domingo, 1919, included as part of "Notas sobre literatura inglesa" in *Humanidades* (Universidad de La Plata), 1928, in *Páginas escogidas*, 1946, and in the 1950 *Antología* prepared by Max Henríquez Ureña. At least half of the fifty letters in the collection could similarly show relationship to the content and phrasing of Henríquez Ureña's essays, some of them written years after the letters which contained the original thought. And just as importantly these letters contain ideas for essays (on "Plato and Christ" for example) which even a whole lifetime devoted to quiet and industrious scholarship was not long enough to complete.

## New Acquisitions

THIS SECTION reviews from time to time the important gifts and purchases received in the Library for the period between issues of the CHRONICLE. It is a selective list, and cannot always include every item which may be worthy of mention; but it is intended that it shall always be representative of significant kinds of acquisitions.

### LATIN AMERICAN COLLECTION

#### I

Sixty-eight years have passed since Joaquín García Icazbalceta, the founder of modern Mexican bibliography, published his *Bibliografía mexicana del siglo XVI* in a limited edition of 362 copies. During that period this work so indispensable to all scholars interested in Mexican culture has come into greater and greater demand and been increasingly difficult to acquire. Also during those years new information has been developed relative to 16th century Mexican imprints by José Toribio Medina in his monumental *La imprenta en México (1519-1821)* (8v., Santiago de Chile, 1907-12), by Henry Raup Wagner in *Nueva bibliografía mexicana del siglo XVI, suplemento a las bibliografías de don Joaquín García Icazbalceta, don José Toribio Medina y don Nicolás León* (Mexico, 1940 [i.e. 1946]); by Emilio Valton in *Impresos mexicanos del siglo XVI (Incunables Americanas). Estudio bibliográfico con una introducción sobre los orígenes de la imprenta en América* (Mexico, 1935); by Nicolás León in "Adiciones a la *Bibliografía mexicana del siglo XVI* del señor don Joaquín García Icazbalceta" in *Boletín del Instituto Bibliográfico Mexicano* (10 nos. Mexico, 1902-8) no. 2, pages 43-64; by

Ignacio González Cossío in *La imprenta en México 1594-1820. Cien adiciones a la obra de don José Toribio Medina* (Mexico, 1947) and *La imprenta en México (1553-1820). 510 adiciones a la obra de José Toribio Medina . . .* (Mexico, 1952); and others.

Because of the great demand for a republication of García Icazbalceta's bibliography, the Fondo de Cultura Económica of Mexico City asked Agustín Millares Carlo to prepare the new edition, incorporating in it also all new information to date. This Millares Carlo has done admirably in *Bibliografía mexicana del siglo XVI, catálogo razonado de libros impresos en México de 1539 a 1600 con biografías de autores y otras ilustraciones, precedido de una noticia acerca de la introducción de la imprenta en México por Joaquín García Icazbalceta. Nueva edición por Agustín Millares Carlo* (Mexico, 1954). In this new edition the 118 imprints described by García Icazbalceta in 1886 have grown to 180 known imprints; and an appendix lists 85 titles of imprints not now known to be extant but whose existence at one time is more or less certain and 48 titles now existing in fragments whose date and printer are uncertain or which can be included only on the basis of conjecture. The folio volume of 581 pages of texts and index plus 157 folio plates not included in the pagination is indeed a tribute not only to Agustín Millares Carlo, Julián Calvo and all the staff of Fondo de Cultura Económica who labored in its publication but also to all who have contributed both past and present to the advancement of Mexican bibliography. The Latin American Collection is indeed fortunate to obtain a copy not only of the excellent ordinary edition but also of the de luxe edition of one hundred copies which is already out of print. It especially appreciates the kind efforts of Mr. Arnaldo Orfila Reynal, who made possible the acquisition of the de luxe edition to stand with the forty-eight Mexican sixteenth century imprints, many of which were used by García Icazbalceta himself in preparing the publication of the first edition, and with the now rare first edition: *Bibliografía mexicana del siglo XVI. Primera parte. Catálogo razonado de libros impresos en México de 1539 a 1600. Con biografías de autores y otras*

ilustraciones. Precedido de una noticia acerca de la introducción de la imprenta en México (Mexico, 1886), the *Index Compiled by Catharine A. Janvier to the Bibliografía Mexicana del Siglo XVI*. Por Joaquín García Icazbalceta (New York, 1890), the *Indice alfabético de la bibliografía mexicana del siglo XVI de don Joaquín García Icazbalceta formado por Catarina A. Janvier. Traducción y arreglo de Manuel Toussaint y Justino Fernández* (Mexico, 1938), and the *Ensayos Fotolitográficos* of Luis García Pimentel, issued in Mexico in 1877, which contained 21 photolithographs to be used by his father in his bibliography of the sixteenth century then in preparation.

Among other bibliographical aids recently added is the *Boletim bibliográfico* (3v., Rio de Janeiro, 1951 to date). This semi-annual bulletin prepared by the Department of Acquisitions of the National Library of Brazil lists all books published in Brazil and received in the library with the classification, a brief description and the price of each. Once annually it lists the names and addresses of all book publishers, etc., and gives a classified list of all periodicals issued during the year. Would that there were a similar publication for each of the Latin American countries!

Also added are volumes 36 to 75 to complete the file of the *Annaes da Biblioteca Nacional do Rio de Janeiro* (75v., Rio de Janeiro, 1878-1954); the *Bibliografia brasileira* for 1938-39, 1940, 1941, 1942-45, 1946 (Rio de Janeiro, 1941-54); the second series of the *Revista de la Biblioteca Nacional* (5 v., Havana, 1950 to date), which appears quarterly; the second epoch of the *Boletín de la Biblioteca Nacional* (5 v., Mexico, 1950 to date), also appearing quarterly; and Eugenio Maffei and Ramón Rua Figueroa, *Apuntes para una biblioteca española de libros, folletos y artículos, impresos y manuscritos, relativos al conocimiento y explotación de las riquezas minerales y las ciencias auxiliares* (2 v., Madrid, 1871-73).

## II

Just when the first Bible was brought to Mexico is not known but a hundred and fifty were known to be circulating in Mexico

City in 1573. Probably most of them were in Latin, because not until 1569 did the first complete Bible in Spanish come off the press in Basle. It was over two hundred years later before a Bible in Spanish was published on Spanish soil with the approval of the Spanish government. Evidently it was well received, because in 1790 a second edition began to issue from the presses in Madrid. The government sponsored *Gazeta de México* as early as November 2, 1790, advertised the arrival of volume one of the *Biblia* "in Spanish and Latin with excellent notes." From then on advertisements announcing the arrival of subsequent volumes or of complete sets appeared frequently in the *Gazeta de México*.

These editions were of ten volumes and nineteen volumes respectively with the text in both Spanish and Latin in parallel column and extensive notes at the beginning of each book and at the foot of each page. The third edition issued in Madrid between 1807-16 was a large set of fifteen volumes. Naturally the large sets were rather expensive and most of them were sold on a subscription basis only. In May, 1827, James Thomson representative of the British and Foreign Bible Society landed at Veracruz for the purpose of promoting the distribution of Bibles in that country. Those which he brought with him were reprints of the Felipe Scio de San Miguel translation of the Bible, published as the fourth edition in Barcelona, in 1820, but without the deuterocanonical books of the Old Testament and without the notes. Largely because of these omissions Thomson soon ran into opposition. He did succeed, however, in creating a great deal of interest in the reading of the Bible. Various clergymen, including Antonio Pérez, bishop of Puebla, and others like José Luis María Mora and Lorenzo de Zavala joined in the promotion of Bibles. So much so that publishers and book-dealers stated in 1830 that there was greater demand then for the Bible than there had ever been for any other book in Mexico.

Pedro Gringoire in "El Protestantismo del Doctor Mora" in *Historia Mexicana* (4 v., Mexico, 1951 to date). III, pages 328-66, tells the story of the activities of the British and Foreign Bible Society in Mexico 1827-33 and Mora's connection with it from 1827-50; but he does not mention an interesting outgrowth of

those endeavors, the appearance in Mexico in 1831-35 of the two first editions of the Bible published on Mexican soil: *La Biblia, traducida en español, y anotada conforme al sentido de los santos padres y espositores católicos, por el ilustrísimo señor don Felipe Scio de San Miguel. . . Primera edición mexicana sacada de la tercera y última de España.* (11v. "Mexico, en Casa de Cornelio C. Sebring," 1831-34), with Latin and Spanish in parallel columns and folding maps, and *Sagrada Biblia, en latín y español, con notas literales, críticas e históricas, prefacios y disertaciones, sacadas del Comentario de Agustín Calmet, Abad de Senones, del Abad Vence y de los más célebres autores, para facilitar la inteligencia de la Santa Escritura. Obra adornada con estampas y mapas. Primera edición mexicana enteramente conforme a la cuarta y última francesa del año de 1820.* (24v. and atlas of 37 plates including maps and plans. "Méjico, Imprenta de Galván a cargo de Mariano Arévalo," 1831-35).

While the circulation of the Bible introduced into Mexico by the British and Foreign Bible Society had aroused a great deal of opposition to its distribution in Mexico, it had at the same time created a great demand for copies of the Bible in Spanish. Some dealers were selling unapproved editions which did not even carry a place of imprint. More conscientious book-dealers began to look for a means of filling the demand with approved editions. An advertisement appeared in the newspaper *Correo de la Federación Mexicana* (10v., Mexico, 1826-30) on July 27, 1828, informing the public that Esteban Hallet proposed to publish by subscription Felipe Scio de San Miguel's translation of the Bible in three volumes as it had appeared in the second Madrid edition of 1797, including also the Latin text and the notes. A copy of this proposed edition could be seen in the Ackermann bookstore.

Apparently this edition never appeared and meanwhile between 1828-33 the British and Foreign Bible Society shipments were being held up by the customs. On June 3, 1830, Cornelio C. Sebring asked the governing body of the Archbishopric of Mexico to name one of its trusted members to read the proofs of "*La Biblia Vulgata . . . primera edición mexicana, sacada de la*

*tercera y última de España . . .*" which he proposed to publish in monthly installments of a hundred pages each at a peso each. On June 4, 1830, the governing body named Dr. José Ignacio Grazeda to revise the proofs; and on January 1, 1831, Sebring through the *Registro Oficial del Gobierno de los Estados Unidos Mexicanos* (11v., Mexico, 1830-33) announced the appearance of the first installment. Similar announcements continued to appear from month to month.

Not available in the collection is the prospectus of this Bible or that of the Mexican edition in Spanish of the 4th edition of the Bible containing the comments among others of the Abbé de Vence and generally referred to as the *Biblia de Vence* or the *De Vence Bible*. Its publication in Mexico began also in 1831 and apparently was inspired by the same Mora who was acting as an agent of the British and Foreign Bible Society. The exact date of the publication cannot be ascertained from material available in the collection but the prospectus announcing its publication was issued sometime before May 3, 1831, for in a letter in the Mora Papers from Thomson to Mora, dated London, July 18, 1831, Thomson in replying to two of Mora's letters to him of February 16 and May 3, 1831, stated that he had received the prospectus for the *De Vence Bible* to be published in Spanish in Mexico but that he had not shown it to the board of the British and Foreign Bible Society nor did he think it would be wise to do so. According to Thomson's letter Mora in one of the aforementioned letters had stated that the prospectus was his handiwork. That prospectus according to Thomson's letter stated among other things that the publication in Spanish of the *De Vence Bible* would serve in large part to remove from the hands of the public the Bibles without notes and commentaries that, because of the lack of explanations and understanding, were being so greatly misused. The prospectus continued that it was not necessary to speculate on the harm that such Bibles without notes as those which had been scattered throughout the country might cause among the masses of the nation.

The translation into Spanish of this *De Vence Bible* done by Mexicans should prove interesting to those interested in Mexican

linguistics as well as to those interested in the political development of that period of Mexican history. A comparative study of the translation done by Scio de San Miguel and the work of the Mexicans might also be revealing. It would be interesting also to know who were the actual translators of the Mexican edition and what place they held in the Mexican literary field of that day. For all these reasons the addition of these two sets of the earliest Bibles published in Mexico is a fortunate one.

These two Bibles come to take a place beside a Bible already in the collection, which Genaro García marked rare even when he had it. A check of the Bibles listed by the British Museum, the British and Foreign Bible Society, the Library of Congress and other available lists and bibliographies at U. T. tends to substantiate García's opinion. It was published in Lyons, in 1562 by the heirs of Jacobo Giunta, a member of the celebrated Florentine family of publishers who later scattered to many parts of the continent—Rome, Burgos, Salamanca, Venice, Lyons, etc. His uncle Lucantonio Giunta published in Venice, the *Malermi Bible* of 1490 and continued to publish Bibles in Italian and Latin up to 1546. Jacobo, before moving to Lyons sometime after 1527, had published works in Rome and in Venice. Little is known of his works in Lyons except that he was publishing there. Some say he was sent there by his uncle. He died there in 1556 and his heirs continued the business until the end of the 16th century. Several works have been written on the Giunta family of publishers but the only one available, that of "Notice sur la Famille des Junte" in Antoine Augustin Renouard, *Annales de l'imprimerie des Alde, ou Histoire des trois Manuce et de leur éditions* (3ed., Paris, 1934) does not list the works issued by Jacobo but on the contrary agrees with the *Enciclopedia Italiana di Scienze, Lettere ed Arti* that little is known of his works. Unfortunately U. T. lacks the H. Baudrier, *Bibliographie Lyonnaise . . . XVIe. Siecle* (12v. Lyon, 1895-1921), which might list the Bible we have from the Lyons press.

This Bible appears to have been one of the early Bibles that came to America. On the title page is a manuscript statement

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that this work is not according to the correction of Pope Sixtus V, who succeeded Gregory XIII in 1585, and had his own version of the Bible published. The 1562 Giunta Bible probably reached America sometime before that date. The volume belonged at one time to the library of the Colegio Apostólico de Santa Cruz de Querétaro and has the book brand of that library on its top fore-edge.

It is the *Biblia Sacra ad optima quaeque veteris, ut vocant, tralationis exemplaria summa diligentia parique fide castigata. His adiecimus Hebraicorum, Chaldaeorum, Graecorum; nominum interpretationem, cum Indicibus copiosissimis. Lvgdvni, Apud haeredes Iacobi Iuntae, MDLXII.*

Title, verso blank, *Hieronymi Prologus Galeatus* 1p., *Index testimoniorum . . .* 2pp., *Index alter, in quo iidem . . .* 1p., *Epistola . . . ad Pavlinum . . .* 4pp., Preface to the Pentateuch 1p., list of books 1p., Text 538pp. *Insignivm Locorum passim annotandum . . .* 2p., *Hebraea, Chaldaea, Graeca, et Latina nomina . . .* 58pp. folio.

Signatures \*<sup>4</sup>, a-z<sup>5</sup>, A-K<sup>5</sup> L<sup>4</sup>, aa-ff.<sup>5</sup> Text in double columns, not divided into verses; with references, variants, and section-letters in the margins. 72 lines to a full column. No chapter headings. Jerome's prologues occur before the various books.

The printer's device on the lower half of the title page is an adaptation of the Florentine fleur-de-lis in an elaborated form, as used by Jacopo's uncle in Venice, wreathed by two children clasping long sprays of flowers and branches intertwined with ribbon. 178 pictures illustrate the volume. The cuts in the Old Testament are larger than those in the New Testament; some of those in the Old Testament are signed P.R. or I.F. as in the Petrus Regnault Paris edition of 1540 and some are signed with both the initials P.R. and I.F. The book of Revelation like that in the Lucantonio Giunta 1532 Italian edition has a set of 21 woodcuts. All woodcuts in the New Testament have elaborate borders on each side, and throughout the volume attractive borders head each book. Some are elaborate; some, not. As a rule the illustrations are set at the beginning of the chapters. The illustrations in the Old Testament have no borders.

### III

*Voyages and Discoveries in South-America. The First up the River of Amazons to Quito in Peru, and back again to Brazil, perform'd at the Command of the King of Spain. By Christopher D' Acvgna. The Second up the River of Plata and thence by Land to the Mines of Potosi. By Mons. Acarete. The Third from Cayenne into Guiana, in search of the Lake of Parima, reputed the richest Place in the World. By M. Grillet and Bechamel. Done into English from the Originals, being the only Account of those Parts hitherto extant. The whole illustrated with Notes and Maps.* (London, 1698) contains the English translation of Cristóbal de Acuña, *Nuevo descubrimiento del gran río de las Amazonas . . . el año de 1639*, which was published in Madrid in 1641 in limited edition and soon became quite rare as it still is apparently, for only one copy is listed in *American Books-Prices Current* from 1915 through 1953. The Acuña work, besides being published thrice in English (first in the work under discussion, again in London in 1712 as a part of Woodes Rogers, *A Cruising Voyage round the World . . .*, and in 1859 with translation and notes being done by Clements Robert Markham for the Hakluyt Society), has appeared several times in Spanish—in Madrid in 1891 in volume two of *Colección de libros que tratan de América raros o curiosos* (22v., Madrid, 1891–1902) based on the first edition but with a few brief notes at the beginning; in Quito in 1942 as volume IV of *Biblioteca Amazonas* with prologue by Raul Reyes y Reyes, both of these re-editions containing also Acuña's "Memorial presentado en el Real Consejo de las Indias sobre el dicho descubrimiento después de la revelión de Portugal" and the latter, a royal decree of September 18, 1641; and in Buenos Aires: *Descubrimiento del Amazonas* (Buenos Aires, Emecé Editores, S.A., 1942) and *Nuevo descubrimiento del gran río de las Amazonas, segunda edición* (Buenos Aires, Emecé Editores, S.A., 1946). It appeared also in Portuguese in Candido Mendes de Almeida, *Memorias para a historia do extinto estado do Maranhā . . .* (2v., Rio de Janeiro, 1860–74) II, pages 57–145 and in *Biblioteca Pedagógica Brasileira*, Series 2, volume 203,

pages 125-294, the latter translation into Portuguese as well as the many informative notes being the work of Candido de Mello-Leitão. It first appeared in French in 1682 in Paris with the translation done by Marin Le Roy Gomberville. The collection does not have this French edition, the first Spanish edition nor the last two English editions.

It was in the Gomberville French edition that the account of the trip of Jean Grillet and François Bechamel "from Cayenne into Guiana, in search of the lake of Parima, reputed the richest place in the world," probably first appeared. Joseph Sabin in *A Dictionary of Books Relating to America, from Its Discovery to the Present Time* (29v., New York, 1868-1936) I, page 23, said he had been unable to locate the first printing of this work. Both Robert Streit, *Bibliotheca Missionum* (15v., Münster iW., 1916 to date) II, page 612 and Augustin and Aloys de Backer and Carlos Sommervogel, *Bibliothèque de la Compagnie de Jésus, Nouvelle édition* (11v., Paris, 1890-1932) III, column 1828, state that the "Lettre écrite de l'isle de Cayenne, [September 2, 1674]," the "Journal du voyage qu'on fait les Pères Jean Grillet et François Bechamel de la Compagnie de Jésus dans la Guyane, l'an 1674," the "Notes du Voyages," and the "Relation de la Guiane et du Commerce qu'ont peut faire" form pages 3 to 206 of volume III of Gomberville's 1682 French edition of Acuña's work which was published under the title *Relations de la rivière des Amazones traduite par feu Mr. de Gomberville de l'Academie Françoise. Sur l'original espagnol du P. Christophe d'Acuña jesuite. Avec une dissertation sur la rivière des Amazones pour servir de preface.* (4v., Paris, 1684). This was apparently the source of the 1698 English translation whose special title page read *A Journal of the Travels of John Grillet, and Francis Bechamel into Guiana, in the year, 1674. In Order to Discover the Great Lake of Parima, and the many Cities said to be situated on its Banks, and reputed the Richest in the World* (London, 1698). Other French editions of this work have appeared as well as a German edition, but none of them, including the Gomberville edition of 1684, are here.

The work of Acarete is erroneously listed both in Sabin, *A*

*Dictionary of Books Relating to America . . . , III, page 13 and Antonio Palau y Dulcet, *Manual del librero hispano-americano*. 2nd. edition (7v., Barcelona, 1948 to date) I, page 47, as having appeared in Paris in 1632 with the title *Relation des voyages dans la rivière de la Plata et de la terres de Pérou*. Acarete did not begin his first voyage until the last of December 1657, and since he stated that it took his ship one hundred and five days to reach the mouth of the Río de la Plata, it was sometime in April, 1658, before he reached the River Plate. Furthermore, he told of events occurring after the establishment of the audiencia in Buenos Aires in 1663. Apparently the first published account was that issued by Melchisédech Thévenot in 1672 under the title "Relation des voyages du Sr. . . . dans la rivière de la Plate, et de-là par terre au Pérou" with a special title page reading *Voyage du Sr. Acarete a Buenos-Ayres . . . et l'Indien, eu portrait au naturel des Indiens, par D. Juan de Palafox* (Paris, Gervais Clousier, 1672).*

The English translation of Acarete's narrative, issued in 1698 with the Acuña and the Grillet and Bechamel accounts, must have been taken from the Thévenot imprint. Apparently the first appearance of Acarete's work in Spanish was its translation by Daniel Maxwell which appeared in *La Revista de Buenos Aires* (42v., Buenos Aires, 1863-71), XIII, 3-34, 211-37. It, as well as the Spanish translation by Francisco Fernández Wallace under title *Relación de un viaje al Río de la Plata y de allí por tierra al Perú. Con observancia sobre los habitantes, sean indios o españoles, las ciudades, el comercio, la fertilidad, y las requezas de esta parte de América* (Buenos Aires, 1943), was made from the English editions and not the French. Julio César González, who wrote the prologue and the many illuminating notes to the 1943 Spanish edition, says that it was based on the two English editions and calls attention to the fact that the second English edition was not issued as a second edition but was issued anonymously under the title *A Relation of Mr. R.M's Voyage to Buenos Aires. And thence by Land to Potosí . . .* (London, 1715). The early English edition on its special title page referred to the author as Mons. Acarete du Biscay; the 1715 English edition used Mr. R.M.; and Thévenot in the notice to the fourth part of his collection said:

"I know the author only under the name of Sieur Acarette which is perhaps a pseudonym, . . ." All of this along with the fact that the author stated in the beginning of his story that he travelled in the New World incognito as the nephew of Captain Ignacio de Maleo, using the surname Maleo, causes one to wonder about the true name of the author.

In the Latin American Collection is the work by Thévenot, *Relations de divers voyages curieux, qui n'ont point este' publiées, et qu'on a traduit ou tiré des originaux des voyageurs françois, espagnol, allemands, portugais, anglois, hollandois, persans, arabes & autres orientaux, données au public par les soins de feu M. Melchisedec Thévenot. Le tout enrichi de figures, de plantes non décrites, d'animaux inconnus à l'Europe, & de Cartes Geographiques, qui n'ont point encore été publiées. Nouvelle édition, augmentée de plusieurs relations curieuses.* (5 pts in 2v., Paris, 1696). According to Armand Gaston Camus in *Mémoire sur la collection des grands et petits voyages, et sur la collection des voyages de Melchisédech Thévenot* (Paris, 1802), there was only one edition of Thévenot's *Collection*, with different title pages and with seven or eight leaves and some plates reprinted to complete the sets. Be that as it may, the set in the collection according to Camus' description given on pages 287 to 292 of *op cit.* is complete except for a few of the title pages, one map and a few leaves at the end of part five.

#### IV

A question frequently raised is that of the value of translations or of various editions. Henry Stevens in *Bibliotheca Histórica* (Boston, 1870) replied to folks who "affect to despise translations, and divers editions." He pointed out that the true historian and experienced researcher regard highly a good translation, for, besides occasionally being a useful comment on the original work, it may contain corrections of many errors as well as valuable additions, because the translator often knows the subject treated even better than the author himself. Stevens also called attention to the superiority of many Dutch editions over

the original works, especially early ones, as the plates and maps were almost always far superior and the translator was generally an expert. He stated, furthermore, that translations sometimes are important for their very badness or untrustworthiness and should be preserved in our most important libraries as a means of tracing to their true source misstatements and falsehoods. To illustrate that point he used the English translation of the work of Antonio de Herrera, *The History of the Vast Continent and Islands of America, Commonly Call'd the West Indies, from the First Discovery thereof: with the Best Account the People Could Give of Their Antiquities. Collected from the Original Sent to the Kings of Spain. Translated into English by Capt. John Stevens. Illustrated with Cuts and Maps.* (6v., London, 1725-26), one of the recent additions to the Latin American Collection. Stevens said "it was absolutely necessary to study this . . . to see where so many English and American authors have taken incorrect facts." He asserted also that the same could be said of many "French and German translations, which are the parents of errors sworn on to the original authors."

His high regard for the original works of Antonio de Herrera is corroborated by William H. Prescott in *History of the Conquest of Mexico . . .* (2v., New York, 1849), II, 94-95, Clements R. Markham in "Pizarro and the Conquest and Settlement of Peru and Chili" in Justin Winsor (ed.) *Narrative and Critical History of America* (8v., Boston, 1884-89), II, 563, and many others.

Although the Latin American Collection at present does not have the first edition of the original Herrera work which appeared in Madrid in 1601-5 in nine parts or the inferior second edition of Antwerp of 1728, it does have the third and generally accepted best one: Antonio de Herrera y Tordesillas, *Historia general de los hechos de los castellanos en las islas i tierra firme del mar océano. Escrita por Antonio de Herrera coronista mayor de Sv.Md. de las Indias y sv coronista de Castilla. En quatro decadas desde el año de 1492 hasta el de 1531* (8v., in 4, Madrid, 1726-27). This one edited by Andrés González de Barcia Carbaliido y Zuñiga contains also the *Descripción de las Indias Oci-*

*dentales de Antonio de Herrera* (Madrid, 1726) with its fourteen engraved folding maps and a copious index. The *Descripción* . . . as well as the eight decades of the *Historia general* . . . each has an engraved title page divided into from ten to fourteen divisions, in which is portrayed some scene of the conquest of America, a portrait of a Spanish conqueror, etc. Some 39 portraits, 72 battles, as well as views of Indian life, etc. are here depicted. The illustrations in the English translation by John Stevens were not taken from the original Spanish edition but rather are copied from De Bry as were those used also in the Antwerp edition of 1728. The made-up title usually given to the work of Johann Theodor de Bry is *Collectiones Peregrinationum in Indian Orientalem et Indianam Occidentalem* (25pts., Frankfort, 1590-1634). Unfortunately the library has neither the Latin nor German editions of this collection divided into two series—the "Great Voyages" of thirteen parts dealing with the West Indies and the "Small Voyages" of twelve parts on the East Indies. Neither does it have the various Dutch, Latin, French and German editions of Herrera appearing in the 17th and 18th centuries, which should ultimately be here—especially the Dutch of Pieter van der Aa, *Naaukeurige versameling der gedenkwaardigste zee en land-reysen na Oost en West Indië* . . . (28v., Leyden, 1707) and *De aammerkenswaardigste en alomberoemde zee-en landreizen der Portugeezen, Spanjaarden, Engelsen, en allerhande natien: . . .* (8v., Leyden, 1706-27) and the Latin *Novus Orbis, sive Descriptio Indiae Occidentalis, . . . Metaphrase C. Barlaeo. Accesserunt . . . & navigationis nuperq; australis Jacobi le Maire . . .* (Amsterdam, 1622) and the French of the same place and date. It does have two recent Spanish editions—the first complete American edition published in Buenos Aires by the Editorial Guarania (10v., 1944-47) and the one being sponsored by the Academy of History of Madrid and annotated by various of its members. This edition is especially useful because its editors have in many cases given the exact sources of Herrera's monumental work. To date thirteen volumes (Madrid, 1934 to date) containing the first six decades have appeared.

The Herrera work in more recent years has been severely criti-

cized by some as an example of authors who extract copiously from others in the production of their work without giving due credit to the original authors. Most serious scholars hold Herrera blameless in this respect, however; because he plainly stated in the preface that he was commissioned by the king to compile a general history of the Spanish overseas endeavors from all the known sources. Furthermore he cited in the preface the names of many of the authors of accounts and reports made to the Spanish kings and put at his disposal.

Another important recent acquisition—Arnoldus Montanus or Olfert Dapper, *Die Unbekante Neue Welt, Oder Beschreibung des Weltteils Amerika, und des Sud-landes: . . .* (Amsterdam, 1673) recalls one of the most virulent accusations of plagiarism levelled against an author of a work whose real author is still debatable. This 1673 edition had first appeared in Dutch in Amsterdam in 1671 with the author's name given as Arnoldus Montanus. The publication permit of the 1673 German edition, which is dated Vienna, August 9, 1670, grants permission to publish the work "written in Dutch by Olfert Dapper" and now translated into German. It does not say that Dapper made the translation. Nonetheless various bibliographers have referred to the German edition as "a specimen of the most impudent plagiarism, the translator O. Dapper calling himself the author and concealing the real author's name" or "an impudent plagiarism from Montanus, plates included."

In 1906, Rudolfo R. Schuller came to Dapper's defense in "Novus Orbis ¿De Arnoldus Montanus o de Olfert Dapper?" in *Anales de la Universidad* (150v., Santiago de Chile, 1843-1922), CXIX, 315-30, in which he bitterly attacked Dapper's accusers, said that Dapper had used the pseudonym Arnoldus Montanus on three of his works, and pointed to the printer's privilege as proof that the Dutch work was that of Dapper. He implied, furthermore, that no such person as Arnoldus Montanus had ever lived, referring to various biographical dictionaries to prove his assertions. Schuller issued his *Novus Orbis ¿De A. Montanus o de O. Dapper?* in pamphlet form also and reaffirmed his assertions in his "El vocabulario araucano de 1642-

1643," appearing in *Anales de la Universidad* (Santiago de Chile, 1907), CXX, 233-39.

Schuller's caustic remarks about a large number of scholars drew various responses. In one of them, appearing under the title "Were Dapper and Montanus One Individual?" in *The Geographical Journal* (London, 1907), XXX, 568, it was pointed out that this has puzzled many bibliographers, including the acute and learned Pieter Anton Tiele in *Nederlandsche Bibliographie van Land-en Volkenkunde* (Amsterdam, 1884), who suggested that the two men formed a literary co-partnership. J.F. Niermeyer in "Dapper en Montanus" in *Tijdschrift van het Koninklijks Nederlandsch Aardrijkskundig Genootschap*, . . . (Amsterdam, 1908), Series II, volume XXV, 125-133, chided Schuller for his angry denunciations of others and showed that there was an Arnoldus Montanus living in Amsterdam and writing and publishing at the same time as Dapper. Niermeyer pointed out too that the problem of the authorship of the work had not yet been determined nor could it be without a thorough study of all the internal evidence relative to style, etc. to be obtained from not only the many works of Montanus and Dapper but also those of Joannes de Laet. Until such a study is made, opinion on the issue will remain divided; some like the German *Meyers grosses konversations-lexikon* (24v., Leipzig, 1905-13) and *Der Grosse Brockhaus*; 15th edition (21v., Leipzig, 1928-35) giving Dapper credit for both the Dutch and German editions and not even mentioning Montanus and his works and others like the *Nieuw Nederlandsch biografisch Woordenboek*, edited by Philip Christian Molhuysen (10v., Leyden, 1927), not mentioning the work in the biographies of either Dapper or Montanus.

The library does not have the Dutch edition nor the English edition of John Ogilby, also accused of plagiarism in his *America: being the Latest and most Accurate Description of the New World*; . . . (London, 1671). Nor does it have Isaac Newton Phelps Stokes, *Iconography of Manhattan Island* (6v., 1915-28), which contains some bibliographical material on the Dapper-Montanus issue. Also not in the library is the Tiele, *Neder-*

*landsch Bibilographie . . .* nor any other works of Dapper and Montanus. The library does have, however, some of the works of Joannes de Laet, including the French edition: *L'Histoire du Nouveau monde, ou, Description des Indes Occidentales, . . .* (Leyden, 1640) and his *Notae ad dissertationem Hugonis Grotii. De Origine gentium americanarum: . . .* (Amsterdam, 1643) and *Responsio ad dissertationem secundam Hvgonis Grotii, De origine gentium americanarum . . .* (Amsterdam, 1644).

## TEXAS COLLECTION

Three of the 1954 additions to the Texas Collection are reprints of Civil War diaries and memoirs. For many years the public generally wanted to forget that fratricidal conflict, "waged solely for the sake of a great principle and a noble idea." Now as the centennial of that struggle approaches, a common pride in the glory and valor of both sides gives a new perspective which explains the republication of the wartime accounts to make them more easily available to readers.

The Library of the University of Texas is fortunate in its possession of original editions of all three of the books. Two came to it as gifts; one was purchased by the Littlefield Fund for Southern history, the object of which is to make possible the "full and impartial study of the South and of its part in the Nation's history."

The earliest book from the standpoint of publication date is *Three Months in the Southern States: April-June, 1863, by Lieut.-Col. Fremantle, Coldstream Guards*. Fremantle's diary was published in London and Edinburgh by William Blackwood and Sons before the end of 1863, and in 1864 was printed in New York and in Mobile, Alabama, the Mobile edition, perforce, covered in flowered wallpaper. The University of Texas Library acquired the New York imprint in the McKie Collection. In 1955 it received the English edition of 1863 as a gift from Mrs. Katherine Spence Matthews. The 1954 edition is titled *The Fremantle*

*Diary: Being the Journal of Lieutenant Colonel James Arthur Lyon Fremantle, Coldstream Guards, on His Three Months in the Southern States, Editing and Commentary by Walter Lord.* Boston: Little, Brown and Company, xiv + 304pp.

At the end of his three month's tour, Fremantle had concluded the postscript to his diary:

But the more I think of all that I have seen in the Confederate States of the devotion of the whole population, the more I feel inclined to say with General Polk—"How can you subdue such a nation as this!" Even supposing that their extermination were a feasible plan, as some Northerners have suggested, I never can believe that in the nineteenth century the civilized world will be condemned to witness the destruction of such a gallant race.

In spite of this conclusion, Fremantle had recorded Southern weaknesses and marveled at the South's overconfidence. To explain the inconsistency between the accuracy of the Englishman's observations and the fallacy of his conclusions, Lord reasons that "three months in the Confederate States were enough to unhinge any romantic Victorian."

By the time he left, he was hopelessly under the spell of frontier days, rattling trains, river boats, campfires and close escapes. He had succumbed to the threadbare graciousness of Charleston, the thunder of Gettysburg, the soft breeze of a starlit night at Shelbyville. Fremantle, in short, was in love with the South, and his heart now ruled his mind.

This reprint, with its excellent editing (except for the omission of an index) is commendable for its making available this valuable commentary on American frontier life and its picture of the South at war.

The other two Confederate stories offer contrast in authorship, for both are by army privates. Both were originally Texas imprints. William Williston Heartsill, between April 19, 1861, and May 20, 1865, kept a detailed and vivid day-by-day record of his service in the Trans-Mississippi Department and in the

Army of Tennessee with contrasting experiences as a prisoner of the United States at Camp Butler, Illinois, and as a guard of Federal prisoners at Camp Ford, Tyler, Texas. In 1874 he set himself the task of hand printing that diary on a ten dollar "Octavo Novelty Press." With enough type to set only a page at a time, he spent a year and a half in turning out one hundred copies of his *Fourteen Hundred and 91 Days in the Confederate Army* [269 pages + 19 pages of illustrations], which he described as "chock full of the doings of the W. P. Lane Rangers, bad orthography, and shocking grammar." The illustrations were sixty-one photographs of the rangers, trimmed and pasted in each book. In 1954 Bell Irvin Wiley, as general editor of a series entitled *Monographs, Sources and Reprints in Southern History*, edited a photographic reproduction of the *Fourteen Hundred and 91 Days*, using the facsimile to preserve the flavor and charm of the original. The new book has nine pages of introduction; text, appendices and index total 313 pages. The index is a blessing for facilitating the military service records of every member of the Lane Rangers. Those first one hundred copies were printed in the back of Heartsill's store in Marshall, Texas; the photographic reproduction comes from the McCowat-Mercer Press of Jackson, Tennessee.

Wiley is justified in his description:

This Journal has long been recognized in Confederate history as probably the most unique book in the entire field of soldier narrative.

No soldier narrative on either side tells so much about such a diversity of subjects. . . . For many reasons, but especially for its fullness, its frankness and its plain but eloquent expressiveness, "1491 Days" is an important and enjoyable book.

The third book, a memoir not a diary, is the story of William A. Fletcher as told in *Rebel Private Front and Rear: Experiences and Observations from the Early Fifties and Through the Civil War*, printed in Beaumont, Texas, in 1908. The printing was not large, and the remainders were accidentally burned in 1924, so that the book became scarce.

The new edition [xvii + 162 pp.], with introduction and index, is edited also by Bell I. Wiley and was published by the University of Texas Press. Wiley notes the uneven coverage, hazy chronology, and slight inaccuracy in detail; but he feels that they are inconsequential deficiencies when measured against the value of the book as derived from "Fletcher's honesty, his close observation, the richness and variety of his experience, and the sharpness of his memory." "When the balance is struck," Bell writes, "*Rebel Private Front and Rear* must be put down as one of the most satisfying memoirs of Confederate service."

These reprints make more easily accessible to students these primary source materials in the history of Texas and of the South.





